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NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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A Trip Through the Wilds.

At the close of Mr. Horace Lingard's engagement in San Francisco, it was proposed that he play a few towns in Lower California, Arizona and New Mexico, on the way East, which he finally consented to do, saying, "If I make my fares I shall be fully satisfied." The company was to be a small one—only six people: Mr. and Mrs. Charles Edmonds, Lottie Wade, Owen Westford, Edward Warren and Mr. Lingard. They left San Francisco in March, opening in Los Angeles to a crowded house, many hundreds being turned away. After a successful season of three nights, the manager invited his company to a trip to the orange groves. The two largest orange plantations are owned by a Mr. Rose and a Mr. Baldwin (of Baldwin's Hotel), and are situated about twenty miles from Los Angeles. On the way there the party stopped at what is called the "Sierra Madre Villa," a popular resort for invalids—a perfect paradise. Arriving at the orange groves, the party helped themselves to the delicious fruit, and, as Mr. L. had provided a substantial lunch, the day was passed most pleasantly.

The next stand was San Bernardino, a rather uninteresting place, which they were glad to leave for Tucson, Arizona. This place is said to antedate St. Augustine, Florida. Be that as it may, it is a curious little town, with its houses of adobe and mixed population of Mexicans, Indians and Americans—barely a thousand of the latter. The hotel at which the party stopped, the "Palace" (?), was rather ambitious in the way of architecture—being two stories high and having several windows facing on the street. But few other buildings in this town reach such a dizzy altitude. The day of arrival the heat was very intense, and the people moved about dressed in the lightest of clothing. Even the hall at which the company appeared was built of adobe—or mud. There was a little stage, but no scenery, carpet or furniture. The manager, however, contrived to borrow several things here and there, and by night we had a rather neat little set. The house was packed to the doors. The bill was repeated the second night for the benefit of those unable to gain admission the first. A curious feature, indeed, was the audience. It was the first company of New York actors they had ever seen, and the Americans, particularly, came from miles around to see it. The ladies got themselves up in white bonnets, kid gloves, etc., to do honor to the occasion, and this unlooked-for sight caused the Mexicans to open their eyes in wonder.

The party next visited Tombstone, said to be the richest mining town in Arizona. It is an all day and night trip through a dreary waste of country. At one time you are 1,800 feet above sea level, and then come down to 380 feet below, having to pass through what is called the "Sandy Desert," a stretch of sand over four hundred miles in length. When the thermometer stands at 100 degrees in the shade, it is set down as cool! None of the little band caught cold, however. The last "heat" was a drive of fourteen miles up the mountains in an old fashioned, jolting, six-horse stage-coach—a journey which occupied nearly three hours—and Tombstone was reached. The name Tombstone is hardly one to enliven you; but the town itself is full of life, and everybody is on the go. The town was thus christened by a miner who discovered the first ore in this region, and who made a vow that, if he did not prove successful, the place should be his tombstone. Being fortunate in his prospecting, the country is indebted to him for a bustling mart instead of a small cemetery. The daily paper bears the cheerful title of *The Epitaph*, and the mines are called "The Total Wreck," "Contention," etc. The town is barely two years old; is laid out in one long street, or avenue, and made up for the most part of saloons and gambling dens; although it can boast of an excellent hotel and a very neat little theatre or hall.

There seems to be little or no law in Tombstone. The "Cowboys"—a name given to a class of cattle-stealers—are to be seen on the streets in large numbers, every man armed with a rifle and carrying two or three loaded revolvers about his person. One side of the main street is used as a promenade by the "Cowboys," and the other by the gamblers—the two factions being antagonistic, and occasionally, whenever there is misunderstanding, they will fire at one another, each keeping his own side of the highway. These "Cowboys" are wonderful marksmen, and seldom fail to hit anything or anybody they aim at. The opening night was attended by a great crowd of people, composed mostly of rough looking men; but to their credit be it said that they were very well behaved. They were appreciative, attentive, enthusiastic—but never boisterous. Down in front, near the stage, a young man, Morgan Earp, whose brothers are sheriffs or something of that sort. The actors noticed him particularly, as he laughed so heartily and seemed to enjoy himself so much. After the performance, a member of the company heard two shots in a saloon opposite the theatre. Morgan Earp was a dead man—shot down by some Cowboy who owed him a grudge. There was a good deal of excitement. Men rushed here and there, cursing and vowing vengeance. But the murderer had disappeared, fled—no one knew where.

At the hotel the company were pleased (?) to learn that Sunday-night audiences in Tombstone were composed of the roughest

element, and that, if the performance did not suit them, they thought nothing of firing over the heads of the actors and otherwise showing their disapproval of the "show." However, both play and actors pleased them, in this particular case, much to the relief of the little company.

Leaving Tombstone before daylight on the Monday following, the players found themselves in very pleasant company. An agent of Wells, Fargo & Co. was in the party, as over a hundred thousand dollars in bullion was being taken East. He was heavily armed, and on the outside of the coach sat three men with rifles and loaded revolvers, on the lookout for stage robbers. For some months past road agents had been stopping the stages and robbing the passengers. Fortunately the coach was not molested, and it reached the depot in safety.

Santa Fe—a typical Mexican town, old and dilapidated—was the next stopping-place. The inhabitants are a lazy, loll about set, the only activity being displayed by the Americans, who form a pleasant little colony. The town itself is interesting on account of its age. San Miguel Church is supposed to be over five hundred years old. It has been twice partly destroyed by the Navajo Indians; but the altar remains intact. On either side of the altar is some curious carving in wood, representing three dice (one, two and three). It is supposed that the Mexicans mixed religion and their love of gambling to such an extent that these dice were symbolical of the "Trinity." The party explored several old vaults near the church, picking up two or three human ribs—which had probably been lying around loose for hundreds of years.

Las Vegas followed Santa Fe, and there the little band started for New York. Result of the trip: Lingard had gained a small fortune, and the company—lots of knowledge.

A Chat About Costumes.

Anna Dickinson's Hamlet lingers in the memory like an unpleasant dream. But for her airy costuming, at least, our Thespian Friend was not altogether to blame. A MIRROR reporter ran across Prof. Laureys, the costumer, the other day, and in the course of conversation the old gentleman said that he made *that* costume. Against his advice, and true to her sex if not to her creed, Miss Dickinson insisted on having a little color in the garments. And, woman-like, she had her way. Then Charles Mendum insisted that there should be no drapery—that it would hide the hosiery portion of her anatomy. This is the true story as to how Anna came to wear that rig so ill in keeping with the traditional Dane. With true devotion to his art, Prof. Laureys believes that Miss D.'s failure may altogether be attributed to her unconventional attire—or, rather, her indifference to historic accuracy.

"By the way, Professor, you've costumed many a Hamlet, here and abroad?" said the reporter, interrogatively.

"Yes. I remember making a costume for Fechter many years ago. It was of black crepe cloth, trimmed with watered silk—very plain and sombre—in keeping with the character and with the period."

"How did Fechter like it—he was fond of stage finery, you know?"

"Ah, but he was devoted to Art, and was therefore pleased with the garment. Barry Sullivan and Charles Kean wore black velvet in the character—the former with bugle trimmings. But when they saw Fechter's costume they were won by it and discarded the velvet."

"You made dresses for Kean, then?"

"Yes, yes. And that reminds me that I once made the costumes for the Keans in Macbeth. They were very primitive—Mr. Kean wishing to be historically accurate. Mrs. Kean (Ellen Tree), as Lady Macbeth, wore a robe of druggel and a gown of rough cashmere. Macbeth's dress was even rougher. There was no plaid in it. You see, there was no plaid worn in Scotland in Macbeth's time."

"But they all wear plaid?"

"Yes; they will have it; but it is an error. This is a memento of poor Gustavus Brooke," said the Professor, holding up a Macbeth's studded helmet.

"I was brought to this country by Jarrett and Palmer to costume the Crook, you know. Since then I have done work for Forrest, McCullough, Barrett, Charlotte Cushman, poor Neilson, Rignold—all the tragedy folk and lots of opera people."

"How were you impressed by Forrest?"

"He was a grand actor. But off the stage I did not like him—he was too rough and surly. If a garment did not suit him he would fling it to the furthest end of the room. One day he thundered out: 'Laureys, how much stuff shall you use in making that toga?' 'Ten or twelve yards, sir,' I replied. 'Very good,' he said, in mollified tones; 'I fear'd ye might say four or five, an' I'll have nothing scant.' Forrest's magnificent figure disposed of drapery with fine effect—and he knew it. He was particularly hard to please. So was Cushman, and she scanned the items closely when bills were presented. Ditto Neilson. But Neilson—oh! she was a charming woman. She was very particular about having a neat fit. But once she was satisfied, then she simply glanced at the total and pulled out her pocketbook. Ah! she was a princess."

"And McCullough—?"

"He is a prince. 'Laureys, make me a

costume for so-and-so,' he will say, 'and don't let a dollar or two stand in the way of its being a good garment.' McCullough will probably costume all his actors next season—from humble supe to glittering star."

"Much to do with opera?"

"Yes; I've done a great deal for the opera in London and Paris. Here's a memento of poor Titiens—[handing the reporter a small picture]—the woman who made Mapleson. This little faded flower I prize very highly. Titiens was a noble woman, and one of my best friends. Mapleson would still be a second rate chorus singer but for her. I costumed the first production of *The Bohemian Girl* in Italian—Picolomini as Arline. I thought that Michael Balfe and Augustus Harris—father of Charles Harris—would have done me serious injury in their capering delight. Those were happy days, and I made money very fast," said the old gentleman with a sigh.

"I believe you do work for Mr. Palmer?"

"Yes; I costume all the Union Square plays. Plays are put on there! If silks and velvets are necessary, silks and velvets it is; if it's rags, why, it's rags. I very seldom see Mr. Palmer, which is a pretty sure indication that my work gives satisfaction. The management spares no expense in the matter of proper costuming."

"Do you do any work for Duff's son-in-law?"

"Prof. Laureys shrugged his shoulders, while a cloud of disgust settled over his face. All of which indicated that Art and Duffers were strangers."

Why Playwrights Fail.

The number of successful plays now-a-days is so disproportionate to the entire number written as to make the matter a subject of interesting inquiry. Nearly every man who has done any newspaper work or ever made a literary effort has tried his hand at play-making, and of actors and actresses there are not a few who have given rein to their endeavors in this direction. It is a reasonable estimate to make that, during the last year, a play a day has had birth in this country. You can count on your fingers the successful ones, and not exhaust the digital resources of one hand.

It was in this line of thought that A. C. Gunter's expressions were reflected upon the reportorial MIRROR, and he said: "The fact of it is, that none of the efforts have durability of purpose. At the outset the writers get an idea and they dash at it with only the thought to work it out and it alone. The newspaper writer, trained to a hasty production all columns in a day—finds himself unable to reduce the amount and concentrate his thoughts for days on the matter embraced in a paragraph. Slap-dash work will not do. The playwright must think. He must devote months to the consideration of his story until incident and plot are at his finger ends. Moreover he should never consider his play done until it is played. The most successful acts I have ever written were changed radically a dozen times. The order of incidents changed, sentences twisted, until, to accomplish one scene I have devoted hours every day for a month. When it was done I was satisfied, but it required time and continued effort. Actors, on the other hand, while equally impulsive and hasty as a rule do not find themselves able to catch more of a situation than belongs to one individual who figures in it. The weakness of their grasp on the theme under treatment is at once apparent in their work."

Mr. Gunter returned to the discussion of boiled shad and *The MIRROR* was turned in another direction.

The Ticket Speculators.

All the bills introduced into the Legislature at Albany to prohibit the sale of theatre tickets by speculators have one defect. It is not too late to remedy it.

The evil of this form of speculation is to be found in the sale of tickets, at the time the performance is about to begin, by persons who stand in front of the theatre on the sidewalk. These are persons whom it is impossible for managers to control. They charge as they please. Their prices fluctuate with the circumstances of the hour and the attraction. If the play or the star warrants them in taking the risk, they buy the whole of the most desirable seats, and combine to demand a heavy advance from those patrons who come at the last moment, expecting no rush and hoping to be well accommodated. In other words, they prey on the unwary who have not provided places, or on those who decide at the last moment to go to the play. These are the ones who make the manager or the theatre appear usurious, because it is a matter of impossibility for the manager to restrict the speculator in his demands. These ought to be abolished, and such sale of tickets should be made a misdemeanor, as it certainly is a nuisance.

But the pending measures at Albany err in prohibiting hotel and theatre ticket offices from selling tickets at a small advance. These are a positive accommodation to the general public, and it is in the power of a manager to regulate them. The hotel dealers and those having offices at which tickets may be procured at an advance of 25 or 50 cents are responsible and reliable, and if complaints are made against them of overcharges the managers can control them by simply refusing to sell to them again. In the case of the hotel men there is a second restriction; for the hotel proprietor is natur-

ally a guard against extortion from his guests.

This feature of the bill we hope will be eliminated. Relieve the public of the curbstone speculators, and the evil will be eradicated.

A History of American Copyright.

The dramatists of to-day know very little about the history of the various attempts which have been made to secure an International Dramatic Copyright. *The MIRROR* proposes to make another effort towards the consummation of this urgent measure, and the most powerful interests will be brought to bear in the assistance of this purpose. Thinking a preliminary account of the steps already taken would be both useful and timely, we publish the following data, extracted from a conversation with Mr. Cornelius Mathews, the veteran dramatist, lawyer and journalist, who was the first American to interest himself in this vital question, and whose keen memory, stored with the fruit of varied experience, extends over a period of forty five years of active work.

"The attempt to procure legislation on this question," said Mr. Mathews, "was made in 1843 by the American Copyright Club, whose object was announced to be 'to procure the enactment of such law or laws as would place the literary relation of the United States and foreign countries in reference to copyright on just, proper, and equitable grounds.' The principal promoters and members of the club were William Cullen Bryant, president; Hubert A. Duyckinck, recording secretary; and the executive committee were Henry J. Raymond and Parke Godwin. Amongst the other members were Rev. Orville Dewey, John Jay, Francis L. Hawks, Edwin Forrest, John Quincy Adams, George Bancroft, John Bigelow, Henry Clay, Spencer H. Cone, Edward Emmett, Fitz Greene Halleck, Hamilton Fish, R. W. Emerson, Horace Greeley, Nathaniel Hawthorne, H. W. Longfellow, Washington Irving, Edgar A. Poe, Oliver Wendell Holmes, N. P. Willis, James Russell Lowell, M. M. Noah, W. Gilmore Sims, Esq. Sargent, Jarrett Sparks, James Watson Webb, Daniel Webster and others. A committee of the club, in the year of its organization, prepared an address to the people of the United States, which substantially embodied all the elemental points of the question. The committee were Rev. Francis L. Hawks, William Cullen Bryant and myself.

"Under the auspices of the club, a memorial was presented to Congress, upon which was based the act of Jan. 3, 1844. This bill was reported, by leave of the House of Representatives, by the Hon. C. J. Ingersoll, who was of the select committee to whom it was referred. Among his associates on this committee were John Quincy Adams and Robert C. Winthrop. In this bill we find, amongst other copyright provisions, that 'the words *dramatic piece* shall be construed to mean and include every tragedy, comedy, play, opera, farce or other scenic musical or dramatic entertainment; and that the word *copyright* shall be construed to mean the sale and exclusive right and liberty of printing or otherwise multiplying copies of any subject to which the said word is herein applied. * * * No person shall be entitled to copyright under this act unless he shall be a citizen of the United States, or, being an author, shall be a bona fide resident therein? The penalty against persons offending was to be a special action in the case entitling the plaintiff to recover in damages the sum of \$500, or such greater sum as the jury which should try the issue in such actions should deem just, and which they were to assess. And the United States courts were empowered to restrain the sale, hire or use of such work.

"The English feeling in regard to our efforts was shown in the famous case of *Boosey vs. Purdy*, given in the Court of Exchequer, London, June 5, 1849, in which Lord Chief Justice Byrom pronounced that 'the object of the Legislature clearly is not to encourage the importation of foreign books and their first publication in England as a benefit to this country, but to promote the cultivation of the intellect of its own subjects, and, as the Act of Anne expressly states, 'to encourage learned men to compose and write useful books, by giving them as a reward the monopoly of their works for a certain period dating from their first publication.'"

"To proceed in the history of American legislation on this question, I may state that from various complications arising at the time in Washington, the Ingersoll bill failed to pass. The next movement was a distinct one, intended for the express and exclusive benefit of dramatic writers. Here is a letter from Senator Seward, who was the governmental mover, which was sent in reply to inquiries I made to him. Senator Seward was a warm advocate of international copyright always—it is said that Boucicault was behind him at the time the following letter was written:

WASHINGTON, April 17, 1856.

MY DEAR SIR:—My copyright bill simply relates to dramatic corporations, and proposes to secure to their authors an exclusive right in the enactment of them.

I shall with pleasure receive any suggestions you may think useful.

Faithfully your friend,

WILLIAM H. SEWARD.

CORNELIUS MATHEWS, Esq., New York.

"In answer to this letter, I addressed to Mr. Seward the following suggestions:

NEW YORK, April 25, 1856.

HON. WILLIAM H. SEWARD:

MY DEAR SIR:—The dramatic bill should be made to protect all original or copyrighted works from being dramatized or put upon the stage in any shape, or drawn from for any kind of use or representation, except under the direction of the original author, and by his consent.

The words "dramatic piece" (or other words declaratory) shall be construed to mean and include every tragedy, comedy, play, opera, farce, or other scenic ballet, pantomime, musical or dramatic entertainment, exhibition, or recitation, with or without scenery or language or otherwise; and that the word "copyright" shall be construed to mean the sole and exclusive right and liberty of multiplying, or causing to be multiplied, copies, or in any manner presenting or causing to be presented, to other public or parts thereof, any subject to which the said words are herein applied.

It does not impair any right which may have been, or in future shall be, acquired previous to the securing of said copyright for the said composition, or restrict in any way the right of the author to process in equity.

And be it further enacted, that no person shall be entitled to copyright under this act unless he shall be a citizen of the United States.

CORNELIUS MATHEWS.

"The next step in advance was this announcement:

"A bill was introduced into the United States Senate by Mr. Seward, as supplemental to an 'Act to amend the several acts respecting copyright,' approved February 3, 1851. It provides that any copyright hereafter granted for any dramatic composition, designed or suited for public representation, shall confer upon the author with the sole right to print and publish, the sole right to act, perform, or represent, or cause to be represented on any stage or public place during the whole period for which the copyright is obtained; and any person representing the same without the consent of the author shall be liable to damages, to be assessed at a sum not less than \$100 for the first, and \$50 for every subsequent performance."

"Seward's bill is known as the Act of 1856, and substantially embodies the suggestions made by me and the provisions in regard to dramatic protection set forth in the Ingersoll bill. The intention of this Act, as explained by the United States courts, is, that it was passed to give the authors of dramatic composition the exclusive right of acting and representing, which they did not enjoy under the previous statute. It assumes the doctrine that representation is not publication; that prior acts secured to authors the exclusive right of printing and publication, and it was only because publication did not embrace acting or representation that this Act was passed, superadding that exclusive right to those previously enjoyed. The previous acting did not deprive the author of the right to take out a copyright. This is the Act now substantially in force. The damages for its violation are set at not less than \$100 for the first and \$50 for every subsequent performance."

In regard to the international feature at the late Viennese Literary Congress, Mr. Jenkins, vice president of the association, characterized the chief difficulties, in the way of an international arrangement, as a matter of trade rather than of copyright principle. He added: "Happily public opinion in America now shows a marked improvement. By the Act of 1874 (supplementary) any American may reserve the right to dramatize or translate his own work."

Since this action the subject has received little or no attention until it was recently started again by *THE MIRROR*. But there is no reason why with unity of support, a strong effort to right the wrongs that are being committed by unscrupulous depredators should not succeed.

Why Miss Rogers Closed.

A something between a snow and a rain was blowing over the Square Monday afternoon as Frank Williams, manager of Katherine Rogers, stepped into *The MIRROR* office. After the usual greetings had been exchanged, Mr. Williams was asked regarding his season.

"It has been satisfactory at all times, and most excellent at others. Miss Rogers is a great favorite, and the season, as a whole, was very profitable."

"Is it true that you have closed?"

"Yes. We closed in Wellsville, N. Y., last Saturday night, after playing twenty-eight weeks. We would have continued until May 6; but Miss Rogers has been very ill since we played in Wheeling, and, as there was no prospect of her early recovery, we thought it better to close now than go on playing without any star. She is now in the city; but very sick with malaria."

"How are your contracts affected by closing so early?"

"Managers of theatres have been telegraphed, and all replied very kindly, releasing us under the circumstances. The company were all paid two weeks' salary and fares to New York; hence, they cannot, nor do they want to complain."

"Shall you start out again?"

"Yes, we shall, in the early part of October next. But for the illness of Miss Rogers, we would not have closed our season, as it entails a heavy loss on us; but I have every confidence in large business next season, and I shall certainly go out."

The Examination of the Chicago Play Thieves.

[STENOGRAPHICALLY REPORTED FOR THE MIRROR.]

We are enabled this week to publish the exclusive stenographic report of the proceedings in the examination of the Chicago play thieves, who were indicted last week. This is the first case on record in which the stealers of plays have been held for criminal trial, and the voluminous testimony will be read with interest by the whole profession, which is deeply concerned in the result.

The examination occurred in the Justice's Court of Chicago, Marc Klaw appearing as agent for Marshall H. Mallory in the prosecution of Alexander Byers.

Present: The Honorable Justice GEORGE A. MEACH.

Examination called at 12 o'clock. Parties all present with the exception of the defendant Corby.

Messrs. C. M. Hardy and Egbert Jamieson represented the prosecution.

Q. What is your business, Mr. Klaw? A. I am the general representative of the Madison Square Theatre, New York.

Q. Do you know the defendants in this case? A. I know them both.

Q. State if you have read the play known as Hazel Kirke, and which was copyrighted by Steele Mackaye? [Objected to. Objection overruled.]

By the Court: You may answer the question, A. I have.

Q. Is Marshall H. Mallory having represented the play Hazel Kirke in different places throughout the country? [Objected to. Objection overruled.] A. He is.

Here the witness identified the pirated MS. of Hazel Kirke; stated where he had first seen it; identified the characters, scenes and dialogues as being the same as in the original, and by his replies gave a description of the play generally.

Q. State whether the play as copyrighted by Steele Mackaye can be performed and represented from that manuscript? A. It could, sir—undoubtedly.

Cross-examined: Q. Do you notice any material difference between this copy and the original play as copyrighted by Steele Mackaye? [Objected to. Objection overruled.] A. I notice very little difference outside of verbiage and bad spelling.

After much questioning as to witness' antecedents, counsel asked: Have you compared the original manuscript of Hazel Kirke with this copy? A. I have not; but the original version is very fresh in my mind.

Q. But is that from memory or otherwise? A. Entirely from memory.

Q. Do you think you remember positively every word in the original? I certainly do not. It is not a verbatim copy; but it is a very good copy.

In reply to a question, witness said he had seen Hazel Kirke performed thirty or thirty-five times; had sat the play through twenty times. After some desultory questioning of no material interest, the examination of Mr. Klaw was closed, with the privilege reserved of recalling him.

BENJAMIN S. CRANE called as a witness for the prosecution.

Q. Mr. Crane, how long have you known Mr. Byers? A. About ten days.

Q. How long have you known Mr. Larocque? A. About the same time.

Q. Did you apply to Mr. Byers or to Mr. Larocque, or to both of them, for a copy of the play Hazel Kirke? A. I applied to Mr. Byers for a copy of Hazel Kirke and got it.

Q. When did you make that application? A. Last Tuesday, I think; I won't be positive. A week ago last Tuesday.

Q. What conversation occurred on that occasion? A. I was taken to his saloon on the Westside, and introduced to him as a manager who wanted manuscript plays. I asked him if he had a list of what plays he had on hand. He said he had. I asked him to show it to me. He went and got a long list, and showed me a written list of the plays he had for sale.

Q. Copyrighted plays? A. Yes, sir.

Q. Have you that list with you? A. No, sir; I have not.

Q. Please examine this paper, and state whether or not that is the list that was furnished you by Mr. Byers? [Objected to. Objection overruled.] A. It is not; but it is a copy of it.

Q. Did the list furnished by Mr. Byers contain the same plays as the list in your hands? A. It did.

Q. What further conversation, if any, had you with Mr. Byers? A. He asked me if there was any particular play I wanted, and I asked if he had Hazel Kirke. He said he could get it for me. I asked him how long it would take, and he said an hour or an hour and twenty minutes. I then asked him his price. He said it was marked at \$12. I said, "Is not that pretty steep?" and he said, "Well, I think I have a copy of the play, and I will not have to have it written; so you may have it for \$10."

Q. Is this the manuscript he handed to you? A. Yes, sir; it is. I set down at a table and looked it over, and said that I thought it was a correct copy.

Q. Was any person present? A. Another gentleman. I did not know him.

Q. Was Mr. Larocque there? A. I did not see him.

Q. What next occurred? A. I asked him to give me a list of what plays he had, and he gave me a copy of his list. I asked him to give me a receipt for the ten dollars, which he did.

Q. Is that the receipt? [Paper handed to witness.] A. Yes, sir.

Q. Did you see Mr. Byers write and sign this receipt? A. Yes, sir.

Q. Had you any further conversation? A. Yes, sir; Mr. Byers mentioned one or two pieces, and told me that if I wanted any more he would furnish them for me.

Q. Did he mention persons with whom he was associated? A. He said he had a partner—Mr. Larocque.

Cross-examined: Q. State particularly what the conversation was in relation to Mr. Larocque being a partner of Mr. Byers? A. He mentioned having a partner during our conversation, and used Mr. Larocque's name.

Q. Did he say Mr. Larocque was his partner? A. Yes, sir.

Q. Did he represent to you that Mr. Larocque was a partner of his in the sale of these copyrighted plays? A. Yes, sir; his name was mentioned in no other connection.

Q. Did you ever read Hazel Kirke? A. I have read a portion of it, and have seen the play several times.

Q. Have you compared it with the original? A. No, sir; only with the copy on the table.

Q. Are you able to say that this is a correct copy? A. Yes, sir.

By Mr. Jamieson: Q. I desire to know whether, at the time this conversation took place, any other subject was discussed, or any other business done, except the business of purchasing a copy of Hazel Kirke? A. No, sir.

Q. From that conversation did you understand from Mr. Byers that Mr. Larocque, the other defendant, was his partner in this business of selling the play Hazel Kirke? [Objected to. Objection overruled.] A. I did.

Some legal sparring occurred as to the admissibility of evidence as to a contemplated purchase of The Big Bonanza from defendants. The Court admitted the evidence, which was unimportant.

Q. Had you any conversation with either Byers or Larocque as to who copied the plays for them? A. No, sir.

JOHN J. MARTIN, residing at No. 715 Carroll avenue, Chicago, was next called by the prosecution.

By Mr. Jamieson: Q. How long have you known the defendant? A. I have known Mr. Byers several years. I am not very well acquainted with Mr. Larocque.

Q. Had you any conversation with Mr. Byers or Mr. Larocque, and which of them, within the last two weeks in reference to purchasing a copy of the copyrighted play of Hazel Kirke? A. Yes, sir; I approached both of them. I don't remember the exact date. It was some time last week. I heard that a person wanted a copy of Hazel Kirke, and I knew that I could get it from them if he had a copy of Hazel Kirke, and he said that the price of it was \$15.

By Mr. Jamieson: Q. You say you had a conversation with Mr. Byers immediately afterwards? A. I went over to the South side with Mr. Crane, and introduced him to Mr. Byers.

Q. Did you have any conversation with Mr. Byers at the time? A. No, sir; I merely introduced Mr. Crane as a manager who wanted to buy a place.

Q. You say that you asked Mr. Larocque if he could give you a copy of the play Hazel Kirke? Did he offer to sell you Hazel Kirke? A. Yes, sir.

Cross-examination: At the time you went to Mr. Larocque on that day, and when you asked him about the play Hazel Kirke, did he refer you to Mr. Byers? A. No, sir; he simply said that Mr. Byers was not in.

Questioned by defendant's counsel, witness gave his occupation as that of an actor; stated how he came to be subpoenaed in the case; also what he knew of Mr. Klaw, and gave the details of his professional life.

By defendant's counsel: Q. How came you to know Mr. Klaw? A. I was introduced to him by Mr. Edings.

Q. Did anyone say anything to you about this matter at issue? A. Not at the time. I have seen Mr. Edings every day since the subpoena was served on me, and have had several conversations; but I don't remember that I spoke about the case to him.

Q. Are you interested in the result of this suit? A. No, sir.

Q. Are you to be paid? A. No, sir.

Q. Do you expect any position in the company? A. I have applied for a position in one of their companies.

Q. Do you expect that on account of your testimony in this suit you will get a position? A. No, sir.

Q. Have you said so to Mr. Larocque or to Mr. Byers? A. No, sir.

Q. Have any inducements been held out to you by Mr. Klaw or by Mr. Frohman? A. No, sir; I had a letter of introduction to Mr. Frohman.

Q. Where did you get the letter of introduction? A. I got it some time this week.

Q. What did he promise you? A. He didn't promise me anything.

Q. Then you don't expect any remuneration? A. No, sir.

Q. Nor any position? A. Not on account of this case.

By Mr. Jamieson: If the Court please, I now offer a certified copy of the copyright of the play Hazel Kirke, together with a certified copy of its assignment to Marshall H. Mallory by Steele Mackaye; also the manuscript purchased from the defendant Byers, and this list of plays, and the receipt made by Mr. Byers.

[Accepted by the Court as evidence.]

On motion, the Court allowed Mr. Klaw to make an unimportant correction in his evidence—to the effect that he had been on the stage, but not in a professional capacity.

ALEXANDER BYERS, an actor, was next examined by defendant's counsel:

Q. What is your business? A. At present I am attending to my brother's interest. He is a partner with Larocque in the saloon business at the corner of Monroe and Halsted streets.

Q. Now, Mr. Byers, you may go on and state what conversation you had with this man Martin, or the men who purchased this copy of Hazel Kirke for you? A. Mr. Martin I have known for several years.

By the Court: You were asked what conversation took place. A. He introduced Mr. Crane to me as a manager who wished to purchase several plays. I told him that probably I could furnish him with one. He then said voluntarily that he was about to star his wife, and I suggested several plays. He then asked me if I had Hazel Kirke. I studied a few moments. Finally I told him that I thought I could furnish him with a copy of Hazel Kirke. He asked me how long it would take. I studied some time, and finally did dig up a manuscript. He asked me if it was a correct copy, and I told him that I thought it was, but that I had never seen Hazel Kirke played. I told him that he could buy it at his own risk, and that if it was not a good copy, I could not help it. He looked it over, and said that he would take it. He paid me \$10 for it. I then said to him: "Sir, understand that I sell you no right to the play." He said: "Very well, I understand you." He said he had partners in the concern, and asked for a receipt. I signed a receipt for one manuscript play—\$10.

Q. How did you get the play? A. I purchased the play about a year or eighteen months ago.

Q. Did you pay for it? A. Yes, sir.

By the Court: Q. You purchased this copy of the play you sold to him? A. I did not, sir.

Q. You purchased a copy of the play? A. Yes, sir.

Q. Who made that copy? A. I don't know. I purchased a copy of Hazel Kirke some time ago. It was among a lot of old manuscripts in a trunk that I had. I knew not whether I had this copy or not. I don't recognize the writing. There are several persons who have done writing for me at times. If a gentleman came to me who wanted to work and earn an honest dollar, I gave him work to do, and I let him select any play he wanted to copy.

Cross-examination by Mr. Jamieson:

Q. You say, Mr. Byers, that you are not engaged in any business at present? A. I

say, sir, that I am looking out for my brother's interest.

Q. How are you paid? A. My brother and I, at divers times, have conducted various businesses. I am indebted to my brother to the amount of several hundred dollars, and while I am not playing, as he has another business here in town, I attend to it.

Q. Now, what amount of money—what amount of credit—has he ever given you? A. Whenever I wanted money I would go to Mr. Larocque and draw it in my brother's name.

Q. How is it that your name comes to be in the Directory as a partner of Mr. Larocque's? A. I can't explain that. I suppose some of those fresh fellows who go around getting names made the mistake.

Q. I will ask you how long you have been engaged in selling manuscript copies of plays? [Objected to. Objection overruled.]

Q. How long have you been engaged in selling copies of copyrighted plays? A. To my knowledge I don't believe I ever sold a copyrighted play in my life.

Q. Didn't you sell a copy of Hazel Kirke? A. I did not, sir.

Q. Didn't you sell a copy to Mr. Crane? A. I sold a manuscript to Mr. Crane.

Q. As a copy of Hazel Kirke? A. No, sir; as a manuscript—as I specified in this receipt.

Q. I ask you if you have furnished any list of the plays which you sell? A. I furnished him a list of various plays, I did not say I sold them.

Q. I will ask you if that is the list of the plays that you had on sale? A. I object to answer.

By the Court: You must answer. A. This is a copy of the list that I had; but I did not tell him that I had these plays.

Q. This is a copy of the list that you had and exhibited to Mr. Crane? A. This is a copy of the list I have. It is correct.

Q. Did you on that occasion state to Mr. Crane that you could furnish him with a copy of any play on that list? A. I did not state positively; but said I thought I could.

Q. How did you get it? A. Well, sir, some of these plays are pirated books.

Q. I will ask you now if the play Hazel Kirke is a copyrighted play? A. I don't know, sir.

Q. Don't you know that it has never been printed or published? A. No, sir.

Q. Will you state how you came in possession of that copy? A. I couldn't say.

Q. Do you know who copied it? A. I do not.

Q. Do you know whether this is in the handwriting of one person? A. No, sir; I do not know whether this is in the handwriting of three, two or one.

Q. Do you know whether it is in the handwriting of Mr. Larocque? A. I know that it is not.

Q. How do you know? A. I looked over it a few moments ago right here.

Q. Do you swear that Mr. Larocque did not write any portion of it? A. I do.

Q. Can you tell me who wrote that list? A. It was written by a gentleman by the name of Corby.

Q. Is he one of the defendants named in this warrant? A. I haven't read the warrant.

Q. Corby wrote that list? A. Yes, sir.

Q. Did he write that list at your request? A. Yes, sir; the list was made by Mr. Corby. This gentleman informed me that he probably wanted several plays. I told him that I would see about getting him the plays.

Q. Any one on that list? A. Yes, sir.

Q. Now, I want you to examine that manuscript, and tell me whether that is in the handwriting of Mr. Corby? A. I am not sufficiently familiar with Mr. Corby's handwriting to state positively whether it is or not.

Q. Can't you state positively whether it is or not? A. I couldn't state under oath.

Q. Now, I ask you whether you will state under oath that this is in the handwriting of Corby? A. No, sir.

Q. What do you swear? A. That I don't know.

By the Court: Did you ever ask him to make a copy for you? A. To the best of my knowledge and belief, I did not.

Q. But you won't swear that you did? A. No, sir.

Q. He is employed by the Western News Company? A. Well, I couldn't state. I knew that Mr. Corby was engaged in some business in the city.

Q. Have you seen the Mr. Corby complained of in this warrant lately? A. I saw him once in my place.

Q. When? A. I think it was the evening before last.

Q. Did you have any conversation with him? A. I told him that I thought he was wanted in this case.

Q. What did he say? A. He said he didn't care.

Q. Did you tell him to keep away? A. No, sir.

Q. You are sure of that? A. Yes, sir.

Q. He said he would be perfectly willing to come here. A. Yes, sir.

Q. Did you tell him in that conversation that you desired to have him keep away? A. No, sir.

Q. Did you tell him that you did not want him as a witness? A. I told him that I had no use for him.

Q. Well, is not that the reason why he stayed away? A. I don't know.

Q. Do you know whose handwriting that is in? [First part.] A. No, sir?

Q. Do you know whose handwriting that is in? [Second part.] A. I do not.

Q. I will ask you if that is in your handwriting? A. That is not my handwriting.

Q. Do you know whose handwriting that is in? A. No, sir.

Re-direct examination by Mr. Sanderson:

Q. Were you informed at the time that there was any copyright on it when you purchased it? A. No, sir; I simply purchased it as a play.

By Mr. Jamieson: Q. You said your brother was engaged in some other business besides the saloon business? A. Yes, sir; he is with Lyon & Healy, music publishers.

Q. He is engaged there all the time? A. Yes, sir.

Q. You are running this saloon for him? A. In his interest.

Q. He never attends to the business of the saloon at all? A. He will drop in there about once or twice a day.

A. B. LAROCQUE was examined by Mr. SANDERSON, as follows:

Q. What is your business? A. Saloon business; that is the only business I have. A gentleman came in one day and asked me if I had a list of plays. I showed him a list. He said: "I suppose you have Hazel Kirke?" I told him I had never seen the play.

Q. Did you ever have anything to do with selling plays? A. No, sir.

Q. Did you ever read this play of Hazel Kirke? A. No, sir; I never saw Hazel Kirke in my life.

Q. Did you have any interest in it? A. No, sir. This gentleman asked me about the Big Bonanza, and said that it was on the list, and I told him that I didn't know anything about it.

Q. Did you represent to him that you had an interest in the sale of these plays? A. I told him that I could see Mr. Byers, and I heard his testimony here to day, and I say it is wrong.

Q. Did you ever receive any benefit from the sale of these plays? A. No, sir.

Q. Is it not a fact that you handed this list to Mr. Martin? A. Yes, sir.

Q. Do you swear here that you had nothing to do with the sale of these plays? A. Yes, sir.

Q. And yet you showed him the plays? A. No, sir; I showed him the list.

Q. How did you know that the play of Hazel Kirke was on the list if you didn't know anything about it? A. I heard Byers speak about it, I suppose.

Q. Did you ever make a copy of any play in your life? A. No, sir.

By the Court: Q. You knew the plays were being sold in the store? A. Yes, sir.

Q. And you knew that Byers was selling plays? A. Yes, sir.

Q. Did you ever see anybody copying plays there in the saloon? A. Yes, sir.

Q. Who paid for the copies that were made. Whose money paid for them? A. Mr. Byers' money paid for them.

Q. Do you know this man Corby pretty well? A. Yes, sir.

Q. He has copied a good many manuscripts? A. They have done it all there; it was headquarters for actors.

Q. Do you know Corby's handwriting? A. I can't swear to it.

Q. Does that look like it? A. It does; but I cannot swear to it.

THOMAS W. COLEMAN testified as follows:

By Mr. Sanderson: Q. Tell the Court what you know as to whether or not Mr. Larocque has any interest in the sale or purchase, or in any way with the dealing, of manuscript plays? A. He has nothing to do with it whatever. He doesn't understand what a manuscript means, really.

Q. Have you seen parties come there to buy plays of Mr. Larocque? A. I never saw anybody buy plays from Mr. Larocque. I saw parties come to the saloon and ask if Mr. Byers was in, because generally all those who came to buy manuscripts knew that Mr. Larocque had nothing to do with it.

By Mr. Jamieson: Q. You frequently go there? A. I do, sir. I am there very nearly all the time.

Q. What is your business? A. I am not an actor; I am a performer. Some people would say I am an actor; but I am not.

Q. Did you copy the manuscript of the play Hazel Kirke? A. Yes, sir.

J. D. THOMPSON testified:

By Mr. Sanderson: Q. Did you ever copy any manuscript? A. Yes, sir; for Mr. Byers.

By Mr. Jamieson: Q. You don't know whether or not Mr. Larocque had any interest or not in the sale of these plays? A. Well, I have seen plays sold, and certainly know that he did not have anything to do with it.

Q. Have you been engaged in copying plays for him? A. Yes.

Q. Mr. Byers is looked upon as a member of the theatrical profession? A. Yes, sir.

Q. Mr. Larocque is not? A. No, sir.

Q. Where did you make these copies of manuscript plays? A. Sometimes in the back room of the saloon; sometimes at my house.

Routing the Dramatic Rogues.

The first great difficulty encountered in all such reforms as the one lately started by THE MIRROR for the suppression of the piracy of successful copyright dramas by unscrupulous literary thieves, and their production in districts remote from the metropolis by equally rascally combinations of fourth rate actors, is that of arousing theatre managers to a sense of the injury to their own interests. We are encountering this difficulty just now; but we are not discouraged by it, and feel confident that managers generally will take a hand in the crusade which we have begun and intend to carry to victory for the sake of our authors, our legitimate actors and managers generally.

The greatly successful plays are, of course, the ones pirated, and "snide" companies playing the most successful productions of the Madison Square, Union Square, Wallack's, Standard and other theatres here, and such pieces as Manager Hill's Josh Whitcomb, are abroad in every part of the country. Thus far the managers of the Madison Square Theatre have been the most active in following out THE MIRROR's suggestions to pursue and prosecute the thieves, and through the activity of the Frohman brothers much has been accomplished. They have arrested and pushed to punishment the play-thieves at Chicago, and have laid violent and damaging hands on piratical Hazel Kirke and Emeraldal companies in the West and South. The energy with which they pursue the rascals is illustrated by a late incident at Cincinnati. Charles Frohman, who has been directing the fight from Chicago against the thieves in the West, recently heard that aspiring amateurs of Unity Church in Cincinnati were about to play Emeraldal, and determined to prevent it. But he reached the scene after the performance had proceeded to the end of the third act, and when he made descent with his injunction he was met by a telegram from Daniel Frohman in New York authorizing the performance "for a charitable object." This gentleman has caused letters to be forwarded to theatrical managers in every part of the country infested by the thieves, inquiring about applications for dates for pirated versions of the Madison Square plays, and letters are being received daily from hall owners and managers announcing that they have been applied to by this and that theatrical adventurer for dates to produce Hazel Kirke, etc. When asked for their authority from the theatre to give the play, they are, of course, unable to furnish any, and further argument is of no avail with fair-minded managers. Thus the course of ac-

tion advised by THE MIRROR is meeting with success at the hands of the Messrs. M-lory.

Mr. Palmer, of the Union Square Theatre, would do wisely to follow up in the same manner the

Easter Week at the Theatres.



Monday evening the parquet of Booth's was well filled, and the tiers corresponded. Nat Salsbury's Troubadours presented, for the first time in New York, a musical bit of nonsense in three acts, by Bronson Howard, called *Green Room Fun*. The composition met with instant favor, due in a great measure to the clever acting of the five people engaged in its delineation. The farcical incidents, grotesque situations, pertinent colloquialisms, songs and dances, kept the house in a roar of laughter from beginning to end.

It would be hard to say where Nat Salsbury and his party begin and Bronson Howard leaves off in the actual fun of the piece; for it is palpable that many of the crispest lines have been interlarded by the former. It is undoubtedly the best work of the sort—better than *The Brook*—yet put on the boards; if it were not it would not have the slightest chance of success, now that the tide of public desire has set against the flimsy frivolities that crowded every other form of entertainment off the stage up to last Fall. It cannot truthfully be said to reflect much credit upon Mr. Howard's ability for manufacturing plays, but as an ingenious trifle, ripe in merriment, brimming over with laughable situations, and setting off the talents of a brilliant quintette of artists, it is excellent.

Mrs. Camilla Westlake (Ray Samuels) and her friend, Kitten Plumpet (Nellie McHenry), together with the Rev. Ernest Duckworth (John Gourlay) and a young officer of the U. S. Army, Captain Henry Opydyke (John Webster), arrange to give an amateur performance for the benefit of the little cannibals in Africa. Camilla loves Opydyke and Kitten cherishes a demonstrative fondness for the clergyman. An old professional, Booth McC. Forrest (Nat Salsbury), is secured to rehearse the party in an Indian drama, *Eagle of the Crag*, and also to stage manage and act the heavy leading part. In the first part of his job he meets with the difficulties surrounding all attempts to put amateurs through their business. Total ignorance of stage regulations is shown, and frequently the rehearsal is completely disturbed by the loveliness of the quartette of "spoons." Through the unfortunate discovery of a note relating to the gift of a pair of alippers, the peace of the lovers, which passed understanding, is broken up; jealousy dismembers the cooing pairs, and for revenge the ladies change sweethearts, and as they insist on making a similar transposition in the cost of the play they are making preparations to perform, the badgered stage manager, like the old professional that he is, consents, and then follows a "moonlight quartet," in which everybody departs from the score and sings of his own particular sensations independent of words, music and the other vocalists. The second act is located on the stage of a regular theatre, where another rehearsal of the *Eagle of the Crag* is about to begin. The orchestra of Booth's does some amusing tricks in accompaniment to a song of Booth McC. Forrest all about the war of the instruments. This fills the time up to the arrival of the amateurs, who, ignorant of the mass of obstacles behind the scenes make their entrance in a most startling as well as novel manner. Captain Opydyke drops from the flies, pulling a wing down with him in his unpremeditated flight; the Rev. Mr. Duckworth shoots up to stage level through a star trap; Miss Plumpet bursts through the canvas of a profile tree in the arbor of the moment, and Mrs. Westlake dashes a statue to the floor as she enters. Then the fun, the songs and the dances are renewed, the amateurs of course behaving as amateurs usually do under such circumstances—with refreshing disregard for the direction of their professional "coach." The next act takes place in the green-room of the theatre on the night of performance; the young folks are still at cross purposes, and their game of pique seriously interferes with Mr. Forrest's strenuous endeavors to conduct the play with a tolerably decent effect. The absurdity of make-up and costuming always noticeable in amateurs is amusingly satirized, and the *Eagle of the Crag* is marked by perpetually recurring stage waits, total incapacity and the terrors of stage fright. Finally the curtain has to be rung down, because Ernest and Kitten and the Captain and Camilla have made up, their joy at this turn of affairs preventing their return to the stage in time to surround Mr. Forrest as War Cloud in his great death scene, in which he had vainly hoped to be able to redeem the play and "catch" the

audience. The green-room fun having by this time finished, the real play also comes to an end.

That is the slight story on which the fun is built, and it makes a good foundation for the rollicking eccentricities of the Troubadours. Nat Salsbury stands out from the background of clever people as the professional actor engaged to prepare the amateurs. He is funnier than Nat Goodwin in *Hobbies*, which is high praise. John Gourlay, as the giddy parson, is entitled to second place. He is a capital comedian, and the Rev. Duckworth, with his absurd Indian costume, agile dances and jolly songs, is ex-cruciatingly funny. In fact, Mr. Gourlay "all but" divides first honors with Nat Salsbury. John Webster, as Captain Opydyke, is vivacious and pleasing. His recitation of the bobbie's story—which we believe is one of Thackeray's admirable "Ballads of Policeman X"—was greeted with a round of applause. Nellie McHenry as Kitten is of course very chic and dashing. She has grown less stout; many of her songs are new, and she is just as much of a favorite as ever. Ray Samuels has not the grace of Helen Dingee, nor does she sing so well. She bears evidence of careful musical training, her execution is clear and effective; but her voice is nasal, and therefore of disagreeable quality. What little acting falls to Camilla, Miss Samuels does nicely.

Green Room Fun is as fresh, bright and attractive as any entertainment which has visited New York since last Summer—Sniff always excepted. Next week there will be scenes of enthusiasm at Booth's. Mr. Booth returns to play a farewell engagement prior to his departure for Europe in the latter part of May. The great tragedian will not return for two years at least, and these opportunities to see him in his round of characters on the stage with which his name is intimately associated, should not be missed. He opens with *Richelieu*, repeating it at the Saturday matinee. Tuesday night he plays *Othello*, Wednesday *Macbeth*, Thursday and Saturday night *Bartuccio*, and Friday *Iago*. The sale of seats begins to day for the entire engagement, which will last two weeks.

The Fifth Avenue Theatre has shared in the Easter boom with the other houses, and the returns from James O'Neill's engagement, which threatened last week to be small, will be swelled by the generous patronage to a good figure. The Celebrated Case, while not possessing the least bit of novelty to the uptown people, who all saw it at the Union Square, is strongly entrenched in popular favor and is panning out well during its last revival. Next Monday Hazel Kirke company No. 1 are due, when the 1500th representation of Steele Mackaye's charming play will occur. In point of merit, as well as in musical precedence, this troupe stands ahead of all the forces that are Hazel Kirking, and this alone would be sufficient to pack the Fifth Avenue every night during its stay; but there is an element of novelty in the performance of the piece in this city elsewhere than at the Madison Square which is certain to attract.

Maggie Mitchell is at the Windsor, playing her two first drawing plays, *Fanchon and Pearl of Savoy*. Miss Mitchell has discarded the weak drivell called *Little Savage* which she drearily walked through at Jay Gould's Eighth Avenue recently. This was a wise step, even for an actress who has lived long enough to raise, or pay for, half a dozen sets of wisdom teeth. Of course the Windsor is frequented by good sized audiences, and the medieval Maggie romps and capers with the friskiness of Lotta.

Herrmann's sleight of hand continues to mystify and please those who are fond of prestidigitation, at the Bijou. The Saturday matinee last week was largely attended by ladies and children. There is no entertainment in town so delightful to these very large and more or less important classes of the community. The Stark Family of bicyclists have been added to the programme this week, and their marvelous riding is by no means the least attractive feature of the entertainment. Fritz Hirschy, treasurer of the Bijou, will take a complimentary benefit Friday, April 21. The bill has not yet been announced, but we are assured by the beneficiary that it will not lack in variety and excellence.

Contrary to expectation, Claude Duval continues at the Standard, and Patience is not underlined. This means that Duval has, after all, hit the popular fancy, and the public are going to see it because they have heard so much about its glittering mounting and pretty girls. There is very little probability now that Patience will be revived at all this season, which is best, because a broken run cannot, in nine cases out of ten, be profitably resumed.

Divorgons, like Claude Duval, holds its own capably. Monday night an important change was made in the cast, Charles Walcott replacing Frederic Robinson. Mr. Walcott is not a good actor. He played *Prunelles* badly, even in comparison with his predecessor, who was by no means a perfect representation of the character. Mrs. Lingard's *Cyprienne*, however, is, as it has

always been, the real attraction of the sprightly comedy. Large audiences are the rule, and nothing is mentioned as yet as to what will succeed *Divorgons*.

This is the last week of Birch and Backus' highly successful season. As their official hornblower trumpets, the programme represents twenty years of laughter compressed into two hours. The run of *Patients* is unprecedented in the history of minstrelsy, in this country or England, and the public are crowding to see its wind-up. Next week George H. Jessop's comedietta, *All at Sea*, will be presented at the San Francisco Opera House by Kate Castleton and a capable company, which has met with favor during the past two months of its existence on the road.

This is the last week of *The Lights of London*. They will be shut off at the Square Saturday night and sent over to Brooklyn. Monday next, Cazaureau's dramatization of *Far From the Madding Crowd* will be produced, with handsome scenery and appointments. Clara Morris will play *Bethsheba*, Charles Vandenhoff *Gabriel Oak*, Frederick de Belleville *Sergeant Troy*, Harry Weaver *Farmer Baldwood*, Julian Magnus *Enry Fray*, Netta Guion *Fanny Robin*, Mollie Ravel Lyddy. John E. Ince *Mrs. Thorpe*, and Mrs. Weaver will also be included in the cast.

At the Comique the Squatters still illustrate their sovereignty to crowded houses. The farce wears well.—*The Black Crook* with its dazzling marches and ballets has been turning people away from Niblo's. Next week the McKee Kranksins will attempt to resuscitate *The Danites*.—*Madison Square*, *Esmeralda*; sixth month.—*The White Slave* at Haverly's Fourteenth Street has pleased the people if not the press. Old Shipmates, with Frank Mordaunt, take the helm May 15, for four weeks.—Youth has picked up again at Wallack's, and although rehearsals of *La Belle Russe* are progressing, the date for its first performance has not been fixed.

The Musical Mirror.



The "dramatic symphony" (whatever that may signify) of *Romeo and Juliet* was tolerably performed by the New York Symphony Society at Steinway Hall last week. This most pretentious outpouring of Hector Berlioz' opium-inspired fantasy is like a flimsy web of gauze, embroidered with a heavy pattern in gold thread, lace and spangles. The ornamentation is everything; the material nothing. There is not one solid thought in it from the beginning to the end; nothing but a mass of unmeaning sound. It is like *Hades*—"paved with good intentions"; but still like *Hades*, in that none of these good intentions are carried out. There is a morbid appetite among our leaders of musical taste that incites a hankering after queer harmonies and crooked progressions, instead of massive chords and flowing periods, which is born of over-culture in specialties with lack of general training of the intellect. A musician is, in nine cases and nine-tenths of a case out of ten, utterly ignorant and crazily contemptuous of everything on earth, save music, and, by constant dwelling on this one theme, his mind becomes satiated and craves more highly stimulated pabulum than the solid food set before him by the masters of his art. Even as the gourmet, filled with rich viands and drenched with luscious wines, craves for biting spices to rehabilitate his jaded senses; or as Mistress Gamp and Betsy Prig thirst for cooling and refreshing vinegar to assuage the gin fever that devours their alcoholized blood—so do the musical quidnuncs of the day hunger for the crudities of the new school, for Berlioz' pretentious platitudes, like unto stuffed olives; for Liszt's Rhapsodies of unconnected but highly-flavored morsels, like unto the Spanish dish celebrated in Don Quixote, *duelos y quebrantes*, which in the vulgar means "gripes and grumbings"; or for the still more modern clangor of Rubinstein, or that terrible fellow with the dentist-befriending name, the which even to write would entail dislocation of the finger-joints—Mosh—something or other unpronounceable. For our poor part, we thank heaven that our mental palate is as yet sensitive enough to be content with the musical victuals served up to us by such cooks as Handel, Haydn, Bach, Gluck, Mozart, Weber, Beethoven, Rossini, Cherubini—aye! and even Wagner, who, if he does spice his dishes somewhat highly, does it so artistically that, like a dinner at the Cafe Riche, one does not taste the condiments, but enjoys the general

flavor. On the occasion of the offering of this "Chile Colorado" of Chef Berlioz, the bard of instrumentalists was very good, the chorus very uncertain, the solo singing feeble, even to imbecility in the cases of Miss Lena Little—who is wondrously appropriately named—and Theodore Toedt, whose cognomen is also curiously significant as figuring the death of his voice—and blatantly coarse on the part of Herr Remmert, whose singing is as the roar of the Bull of Bashan, or as the warbling of a boatman's mate hailing the main-topgallant-masthead in a squall. Beethoven's *Leonora* overture No. 3 was well played, and Dr. Damrosch received and acknowledged a recall which was honestly due to the good work of the band.

The Mascotte, at Tony Pastor's Theatre, has been well put on the stage, with an excellent chorus, decent scenery, good costumes—not too good, but good enough; very good acting, only middling singing, and an evidently inexperienced musical director, who apparently found insurmountable difficulty in keeping his band and his singers in anything like harmony. A man may be a very good average musician, and yet be utterly at sea when required to reconcile a singer who is half a bar ahead of time with a band constitutionally inclined to drag a beat behind; but precisely then comes in the good of experience, which, like charity, can cover a multitude of sins. In an opera bouffe company the principals are not vocalists but singing actors, and the conductor should know how to humor them and to bring them out safely by hook or by crook. The success of the evening was beyond a doubt the *Fiametta* of Miss Maggie Duggan, who is a splendidly beautiful woman, with classic features, sloop-black eyes, raven hair, commanding figure, the head of a Venus on the body of a Juno, and a wondrously agile foot which can beat a tambourine above the level of her head, and can fling a dainty slipper right into the top gallery with the force of a catapult—and thus, forthwith, without a suspicion of anything vulgar or immodest. Miss Fanny Wentworth, the Bettina, is a pretty little girl, with a very good idea of acting, but not much voice, or what she has not well trained. Mr. Bedell, the Frederic, is weak and awkward even among tenors, and that is saying much. He really has not a qualification for the profession he has adopted; but which, if it adopt him, will prove, we fear, but a hard step-father. Mr. Montgomery cannot sing very loud; but his voice is rather pleasant as Pippo. Mr. Rennie, as Lorenzo, gives a good imitation of Harry Brown; but sings not at all. Mr. Stanton is quaint, dry and funny as Rocco. Mr. Aubrin shows the only voice in the troupe as the Sergeant, and the smaller parts are carefully picked out from the girls who cannot sing to the exclusion of those who can—as usual. Notwithstanding the musical shortcomings of this production of the *Mascotte*, we are inclined to believe that the fun and frolic imported into the dialogue by Messrs. Stanton and Rennie, together with the admirable performance of Maggie Duggan as *Fiametta*, will carry the piece through triumphantly.

A very original and beautiful song has come under our notice, "Now and Afterwards," published by Pond. The idea is poetic, and is carried out, both in words and music, in a truly charming manner. The melody is pure, flowing and original; the harmonic treatment correct and appropriate, and the music is truly "germane to the matter" of the song. Miss Marion Booth is the composer, and we congratulate her on this essay in musical authorship.

No more potent proof of the advantage of thorough management on the stage and in the orchestra over the loose, inartistic and slip-slop style of so-called opera management much in vogue with English comic opera troupes can be given than is afforded by the admirable production of Strauss' very dull and mediocre composition, *Der Lustige Krieg* (*The Merry War*), at the Thalia Theatre. The music is conspicuous by its lack of melody, save two rather pretty little waltz-tunes. The singers are none of them remarkable for great vocal ability. The play is uninteresting, and yet, by the mighty power of well-doing, the piece is a brilliant success. Nevertheless, should any American or English manager have the temerity to put the same work on the stage in the usual American or English style, the said manager would assuredly burn his fingers therewith. At the Thalia Theatre the band numbers twenty-six. At an American opera house of the lighter class eighteen is called a "full." At the Thalia the stage discipline is rigorous; every one knows his or her place, and keeps it. In our theatres each one wanders at his or her own sweet will. At the Thalia all are subordinate to the conductor. With us the conductor is a wretched slave, forced to study and bow before the prima donna (?), the comedian or the blustering baritone. Now, the reason for all this is simply that the Thalia management knows something about art, while the American knows only business. The German recognizes the fact that, in order to make money by anything, you must put it on the market at its best. There is something more in management than mere bill-posting; though one would not think so, judging from the lavish expenditure on the

walls and the stunted laying-out behind the curtain.

In fine, let this moral be deduced from the success of *The Merry War*: A good band and a good chorus are as essential as good printing and good painting.

Miss Mary Anderson,

AT REST HOLY WEEK.

Address this Office.

How beautiful and rare it is to see step-fathers and step-daughters dwelling together in peace! It is a phenomenon less frequent than that of a harmonious mother and son-in-law. Or, for that matter, what is a finer sight to see than that of a young and highly successful star and her manager in actual accord? But in Mary Anderson and her manager and step-father, Dr. Hamilton Griffin, we are told to behold the double miracle in one.

The fact is that, in Dr. Hamilton Griffin, Miss Anderson is blest with a pious (and sagacious) manager who comprehends the rare beauty (and true value) of humility and devotion; but only as a first-class advertisement. It is superior, in his eyes, to runaway accidents with miraculous rescues, or even runaway matches without fatal results. Lost or stolen diamonds of incalculable value, mysteriously recovered by a large force of skillful detectives, just in time to be worn on the opening night, is not to be compared to it. How tame the "Swooning Star," the "Abducted Prima Donna," the "Only Sweet Kissing Singer—1—count 'em—1," the "Lost (Bogus) Diamond Dancer," or even the "Church Choir Soprano," appears beside that more novel and charming figure of the "Devotee Tragedienne!"

There isn't a more charming, sweet, unassuming body on the stage than Mary Anderson, and her devotion we believe to be as sincere as she would wish to make it unobtrusive. At least two weeks in the year—at Christmas and Easter—she conscientiously refrains from acting, and she makes all engagements for each season with this intention in view. Why she should do so is none of our business, and her scruples, since they arise from religious feelings, are entitled to our fullest respect. Other religious people, in other branches of trade, do not neglect or discontinue their business during Holy Week; but that is also their concern only, not ours; and Miss Anderson's conduct is no reproach to merchants or milliners who keep open shop when she stops acting. The great majority of actors, actresses and managers do not abandon the field during these Holy Weeks, though about the close of Lent doubtless many of them would like to do so; but the fact that Miss Anderson does refrain is no reflection on those of the same profession who do not. Hers is a gentle and charitable soul, which would be the last to suggest, as the average Christian journal is just now doing, that her example is one which her erring brethren and sisters of the stage would be wise to follow. Rather is her conduct a reproach to those journals which are so stiff and straight-laced about forms of religion that they "lean backward" and violate the spirit of true devotion. And we speak of it, in both ironical and serious vein, as reproof of them rather than of her.

But is not her manager, Dr. Griffin, in a measure to blame for giving prominence to the fact, whenever opportunity offers, that Miss Anderson "rests" during the Holy Weeks? He will very likely answer that he does not advertise the fact any further than her business affairs demand; that he merely notifies the fact to managers; that he simply wishes the public to understand that Miss Anderson is not idle because she has no engagement; or, in other words, that her "time is not all filled." This may be in his, and many other persons' eyes, a justification as far as the manager and his star are concerned; but since it subjects others of the profession, as blameless as themselves to invidious and uncharitable comment, the obtrusiveness of the statement is needlessly offensive. We do not believe that in this matter the actress and step-daughter is in as full accordance with the manager and step-father as he would like us to believe.

Compromised.

The following telegram was received by Mr. Frohman Tuesday night:

CHICAGO, ILL., April 11, 1882.

DANIEL FROHMAN, Madison Square Theatre: J. A. Lord has paid one thousand dollars for his performances of Hazel Kirke in consideration of dismissal of suit against him in Federal Court here.

MARC H. KLAU.

The payment referred to above was made to Mr. Klaw, who had in behalf of the Madison Square Theatre management instituted a civil suit for damages in the United States Court at Chicago against Mr. Lord, who, as manager of the Louise Lord combination, had been presenting Hazel Kirke through the small Western towns. He bought a manuscript from the parties who are now under indictment in Chicago for conspiracy in this matter, and his acknowledgment of judgment and payment of \$1,000 damages, besides being a substantial victory for the management of the Madison Square, is also a hard knock against the thieves who sold him the manuscript. Mr. Lord had the best of legal talent, and it was evidently on their advice, after looking the ground over, that he decided to "pay and quit."

NEWS IN INTERVIEWS.

Simon Hassler on Orchestras.

One of our scribes—the one whose itinerant inclinations often lead him into strange places—met Simon Hassler, leader of the Chestnut Street Theatre, Philadelphia, in the spacious office of the Continental Hotel, talking with John Mackay, the Photographer of Willie Edouin's Sparks.

"Well," Mr. Hassler was saying, "were you been playing this week, Magay?" Mackay said—with a face over which no suggestion of aught but truth could be discovered—he was doing a specialty act at the Grand Central Theatre. Mr. Hassler looked at THE MIRROR man with a significant expression in his bonnie Dutch eye, as much as to say, "Has the eminent comedian Mackay sunk so low?" But he framed very different words with his mouth. The other—an irrepressible "guy"—politely asked the musician where he was fiddling.

"At der Chesnut Deaydre of course," said the leader with a look of surprise.

"Do they put you down under the stage?" asked Mackay.

Hassler's eyes flashed fire. "No, sir! I don't go under any stage. I have been here." "Then you don't agree with me that it's the proper place for the orchestra?"

"My good gracious, no, sir! Vy, my dear poy, I would not be under der stage for five hundred den tollars per night, and don't forget dot, neider. Der orkesdrer would be better outside."

"The theatre could get along without them, don't you believe so?"

"Midoud der orkesdrer dere would be no deaydre. Subosse fur a minute dot dere was no moosic between der acds, der beebles downsaiders in der barqued vould say to von anudder, 'Ain'dis queer.' De fashionable adies vould say, 'Vbat in ter tuful are ve doing here?' Den dey'd all lef. In der gallery der poy, hearing no moosic, vould shoud and call each oder names. Den dey vould fighd, and afder dot de performance vould haf to sdop. No, sir, py gracious! Dere cannot be no deaydre midoud der orkesdrer."

"Very fair logic," said Mackay, "for a musician. But you are wrong; the theatre would be better off without any orchestra or music at all."

"How is dot," asked Hassler, eyeing the actor very hard indeed.

"Just this way: the orchestra makes and then breaks a play."

"How do you make out dot?"

"Thus: When our company strikes a big city, on the first night the orchestra are deeply interested in the performance. The actors can see the head of the cornetist bobbing up serenely above the line of the stage, wreathed in smiles as he catches on to some amusing lines of the play. The second violinist bobs, too, and so does the bassoon man, the flutist, and the gentleman who manipulates the snare drum. By-and-bye a music cue is given. That is not a perfect accord with which the orchestra responds. Some are on time; but the violinist strikes in three bars behind the singer; the cornetist comes in at the wrong time; the bassoon grumbles several leagues in the rear; the flute whistles all on his own account, and the drum is heard beating a dirge for the singer's song. But we forgive all this when we consider how the audience is affected by the extravagant interest in and eminent satisfaction with the play. But all this is reversed after the first night. The musicians, if they don't stamp their way down under the stage to play poker and drink beer as soon as the curtain goes up and their services aren't wanted for a little while, put their heads in their hands, yawn, stretch their arms, look bored, and by divers similar devices show their indifference as to what is going on upon the stage. This indifference is contagious, sometimes, and the audience catch the feeling of the musicians and become as cold as icebergs. Then, besides this—"

But Hassler had fed, and Mackay reverted to other subjects, which THE MIRROR man considers of too personal a nature to safely report.

Madeline Lucette and the Black-mallers.

Lovely Madeline Lucette, who has just returned from a tour with Charles Ford's Opera company, related to a MIRROR representative her experience with the blackmailers who still infest New York journalism.

"Under my stage name—which also happens to be my own name," said Miss Lucette, "I had received several nice notices from these people, when, all at once, just as I had gone on to Philadelphia to join Ford's company, they discovered that I was the wife of J. H. Ryley, of the Standard Theatre. Now, they had always attacked Mr. Ryley, because he has refused to advertise in their paper or take any notice of them, so they wheeled about and began to abuse poor little me! I was informed in their paper that I couldn't sing, and that I was so incompetent that I had given up my engagement with Ford. The peculiarity of this abuse was that I had not yet appeared with Ford's company, as we were rehearsing at Philadelphia the week that this abuse was printed. When I did appear, you have already described in THE MIRROR how kindly the public received me."

"An advertisement would have stopped the abuse?"

"Of course. But that is just what the

cowards wanted, you know. All of us understand, however, that it is a great compliment to be abused in such a paper, and we laugh at the paragraphs which used to make us indignant so long as we thought they were written by an American and had any influence upon the American public."

"What are your plans for the Summer?"

"My husband and I will go to England at the close of the Standard season, returning here next Autumn in time for the reopening."

"And shall we have the pleasure of seeing you in Gilbert and Sullivan's new opera?"

"I do not know. I have under consideration a very flattering offer from Miss Lenoir, who represents D'Oyly Carte. My husband is re-engaged, as you know."

"The blackmailers will probably attack him now for the crime of being your husband?"

"Very likely; but they will not get our advertisement, no matter what they say."

New Play for the Deacon.

Ben Maginley entered New York identically with Jumbo, the first gigantic being having closed his season just as the latter's was beginning.

"Deacon Crankett astonished 'em at the Walnut in Philadelphia last week," said he to a MIRROR representative. "George Goodwin didn't count on doing much with us, because we came in Holy Week and the people weren't supposed to know much about us. But we astonished 'em. Yes-sir-ee!"

"What was your business like?"

"Well, we played to about \$5,000 on the week."

"Will the Deacon go out again next season?"

"No; Mr. Hill has got a play that is stronger and with plenty of melodramatic backbone in it. It is by a Philadelphia journalist—Mr. Schwartz, of the Evening Telegraph—and is called The Angel of Piety Flat. Sounds like Bret Harte, don't it? Well, it's entirely original, and there's a part in it for me that will—never mind—wait till you see it, and then you can judge for yourself."

The Surviving Widow.

A MIRROR reporter met Neil Burgess, who was just starting for Jersey City.

"How has the season panned out?"

"Splendidly. The Widow seems to take better this season than any previous one, and is steadily growing in favor. Haven't had but few weeks' bad business, and am very well satisfied with the result."

"Will you do The Widow next season?"

"Well, I should guess so. There's a bonanza in her, and I have no disposition to let her go. By the way, how's THE MIRROR?"

"Never more flourishing."

"Glad to hear it. You have done a big thing for the profession in getting the Actors' Fund started, and we all owe its present healthy condition to THE MIRROR's hard work and perseverance in the matter. By the way, wouldn't it be a good idea to make the annual benefits happen on Shakespeare's birthday? I think it worth considering. I for one will give a benefit to the Fund on that day. Just suggest the matter to the gentlemen at the head of the affair; for I think that day the most appropriate for the occasion. Good-bye." And off he rushed for a Broadway omnibus.

George Clarke's Patent Car.

A representative of THE MIRROR encountered George Clarke, of Miss Davenport's company, on the road to Chicago, and promptly drew a notebook upon the well-known leading man.

"No; I shall not renew my engagement with Miss Davenport for next season," said Mr. Clarke, "although our relations have been most pleasant and my artistic success has been all I could desire. I have played with Miss Davenport throughout her entire repertoire, and seem to please the public the public equally in old comedy, new comedy, the legitimate and melodrama. The traveling has been as delightful as good company and first-class accommodations could make it, and I have not a word of complaint to offer."

"Then why do you not renew?"

"Because I want to settle for a year or two in New York, partly because I love the metropolis, and partly because I have a business which demands my presence at that business' headquarters."

"May I ask the nature of that business?"

"Certainly. It is a public affair. I have invented a combined parlor and sleeping car, which has only to be known to be appreciated and adopted by all the roads. There are millions in it. This pamphlet will give you a full description of my invention, and you will see at a glance how superior it is, by day and by night, to the cars now in use."

The pamphlet, illustrated by large diagrams, certainly seemed to bear out Mr. Clarke's description. Reserving its careful perusal for another opportunity, THE MIRROR man proceeded to question Mr. Clarke about his prospects of a new Fall engagement.

"I have been in negotiation with Wallack's," said Mr. Clarke; "but they want an English actor there, and will not agree to settle anything until Arthur Wallack has reported what he finds, or does not find, abroad. He will discover that I am as well known there as here, and that the first question he will be asked is why he doesn't en-

gage me. But I cannot wait until August for Wallack to make up his mind, and then, perhaps, he shoves aside for some English walking gentleman who doesn't know how to wear a Charles Surface dress."

"The Union Square needs a leading man."

"Yes; but they will not believe that Charles R. Thorne is going to leave, and so they hang on to the hope of him and will not close with anybody else. When they send for me, I shall be engaged elsewhere—that is the usual result of a dilly-dallying policy."

"Are you already engaged then?"

"Not quite; but I think that I shall go back to my old quarters, at the Madison Square. The only objection is that they want everybody to agree to travel if it suits the management. That will not suit me, as I am making sacrifices of salary and business on purpose to remain in New York."

"And to attend to the great car patent?"

"Exactly. That will make me an independent fortune in five years, and then I shall either build a little theatre of my own or take a tour around the world for relaxation. Now, look at this car. You see that the weight is brought upon the springs at an angle—"

But the remainder of the interview will be forwarded to the Scientific American, for which it is better suited than for THE MIRROR.

Ethel Arden in New York.

Ethel Arden, her bright eyes flashing with anticipation, was found packing her trunks preparatory to an early departure for England, where she commences an eight weeks' starring tour, at the Queen's Theatre, Manchester, in May.

"I shall open in Camille," she said, pausing to lift out one of her costumes, "and this is my first dress for it."

"It is very lovely; but is Camille allowed to be played in England?"

"Yes, in the provinces. In London they tone it down and call it Heartease. I shall play it as it is done here."

"And after Manchester?"

"Then I shall join Mr. Tearle in Scotland and support him in the legitimate. Here is my Ophelia dress; this is my ball-dress for Juliet."

"Magnificent! And you buy costumes in America?"

"Certainly—why, certainly. The ladies know how to dress here, and I have been learning from them ever since I arrived."

"By the bye, how do you like New York?"

"Very well indeed. Do you know that this is my second visit?"

"Indeed?"

"Oh, yes! I came over here on a visit to some relatives, several years ago; was very ill all the voyage; remained shut up in my hotel all the time, and returned home without seeing a street except Broadway."

"This visit hasn't been so unpleasant?"

"Oh, no! I have made many dear friends and seen everything and everybody. I am sorry that I have not been able to show my friends what I can do as an actress; but my success in California assures them that I am not unworthy of my English reputation, and at some future time I shall hope to appear here in my repertoire."

"Then you do intend to revisit this country?"

"Unquestionably I do. The only thing doubtful is the time of my visit. It may be in one, two or three years; but I shall come. See! Here are three offers from California and one all the way from Australia. I don't think I could venture as far as that!"

"THE MIRROR has representatives abroad who will report upon your Camille and your Juliet, Miss Arden."

"I am sure that they will be very welcome wherever I may meet them."

Miss Ethel Arden is a petite, plump, handsome brunette, with wonderfully large and expressive eyes and a mouth that suggests poetry. She looks every inch an actress, and her departure without a New York debut is unquestionably a loss to our public.

The Gang in England.

The London representative of THE MIRROR recently interviewed Mr. George Lewis, the famous London criminal lawyer, in regard to the statements published in the Star by their pal, R. T. Pussy, that Richardson and the gang were about to issue a theatrical paper in London on the plan of the sheet which has been wiped out in New York.

"We should have the whole party in jail here," said Mr. Lewis, adjusting his eyeglass, "within twenty-four hours after their first number was published. Indeed, I am by no means certain that I should be inclined to wait for the issue of their first number. They have already libelled in America several of my clients, and I have succeeded, with some difficulty, in purchasing here copies of the papers containing these libels. As soon as the libellers arrive I can proceed against them under the English law. One of them is, as I am informed, an English subject, born here in London, and it will be easy work to hold him responsible for what he printed in New York and sold in England."

"Will that be your method of procedure, Mr. Lewis?"

"I am not at liberty to say what I shall do on behalf of my clients; I can only tell you what the law authorizes me to do, and allow you to draw your own inferences."

"The libel laws are very strict in England, are they not?"

"Very! You remember the case of James

Mortimer, of the Figaro, who was sent to Holloway Jail for a libel which he did not even see until the paper was published. He has since sold out of the Figaro, as you are aware."

"And you think a paper of the stamp of the New York sheet issued by 'the gang' quite impossible here?"

"Quite so. That is just the word—impossible. We have a treadmill expressly designed for such fellows."

Mr. Gunter Full of Business.

A reporter met Archie Gunter Tuesday morning, and, knowing that he had an idea or two that might be of interest to the readers of THE MIRROR, asked of the dramatist the usual questions.

Replying, Mr. Gunter said: "Yes; I have better prospects for my work next season than ever before. Raymond will continue Fresh as his card, and Robson and Crane will make my D. A. M. the main feature of their repertoires."

"Did you not have to make some changes in the latter piece after its first production?"

"Not at all. The stars, the critics and the public are all satisfied with it, and I believe in letting well enough alone, and do not see at present where I can make any improvements in D. A. M."

"What else have you on deck for next season?"

"I have written a comedy in four acts which I call Strictly Business. This is already disposed of, and will be put on the road in first-class style next season. The scene is laid in England and Russia, and as the management is in good hands I feel certain it will be a go. I have also rewritten the Dime Novel, an operetta. The music is by Jesse Williams, and I shall produce it myself—first in New York, then on the road. I have every confidence in its success, as I think it contains some of my best work, and Mr. Williams has composed some beautiful and very catchy airs for it. After the Opera will follow Divorcans at the Park, and, as every detail of casting and mounting it will have the very best attention, I have no doubt it will do even better here than it did in Boston and Philadelphia at the beginning of the season."

"Have you anything further that would be of interest, Mr. Gunter?"

"Not just yet. I am negotiating with a star to produce my Soul of an Actress, and think my Two Nights in Rome may fall into the hands of a liberal and enterprising manager. At least, I hope so."

A Chicago Journalist.

Will D. Eaton, of the Chicago Herald, was in the city Monday, transacting business with J. M. Hill.

"I am on my way to Washington," said he, "for my paper. We are doing admirably, by the way. The Herald is just eleven months old. Its success and circulation may gauge by its business columns. The Sunday issue was started in November, and now it has a circulation larger than the daily edition. Ours is the only daily in Chicago except the Tribune that gets out a Sunday paper; so the field is comparatively vacant. The Inter-Ocean ran a Sunday number up to a few years ago; but they abandoned it because it did not pay from the start. The Herald devotes a good deal of space to theatricals. Every Sunday we print about a page of dramatic news, and through the week run from one column to one column and a half of such matter each day."

Mr. Eaton did not say whether he intended writing any more plays. His All the Rage is well known to our readers. He is a good-looking young man of thirty or thereabouts and bears the stamp of intelligence and activity in his manner.

A Harvard Student's Work.

Mr. Charles T. Dazey, who was graduated from Harvard last June and is now a student at the Columbia Law School, has just finished a play for Maggie Mitchell, and the manuscript is now in her possession. Mr. Dazey was caught in THE MIRROR office and placed upon the interviewing rack.

"My play for Miss Mitchell," he said, "is provisionally entitled Elsa. It is in Miss Mitchell's line, and yet just a little out of it. That is, there is a touch of melodrama in it—enough to enable the lady to develop her serious power in acting. Still, there is plenty of the comedy element in it."

"When is it to be produced?"

"Probably next season—in this city."

"Elsa is not your first effort, Mr. Dazey?"

"Oh, no. While at college I was a close student of the drama. My first effort was Rustication, a two act comedietta, which was produced at the Boston Museum a few years ago."

"And your next?"

"I have sold an emotional play, called Berenice, to Fanny Davenport. I'd rather not enter into any of the detail of the plot. Miss Davenport holds it in reserve, as her old repertoire stands her in good stead—for this season, at least."

"Haven't you written a play for Louis Aldrich?"

"Yes, and Mr. Aldrich owns the manuscript. It is called An American King. The plot I'd rather not speak of at any length. The scenes are all laid in New York City; but the hero is a Western speculator. He does not, however, swagger about with his pants stuck in his boots; nor does

bowie-knife or pistol gleam at his girdle. The play is written to depict our national character; but there is nothing sensational or blood curdling in it."

"Are you engaged on any dramatic work at present?"

"George Riddle, my tutor in elocution at Harvard, has engaged me to write a play for him."

"That is very flattering, when one remembers Mr. Riddle's fastidiousness."

"I must qualify a little," said Mr. Dazey, modestly. "Mr. Riddle selected the subject."

Professional Doings.



—Jennie Hughes has made a hit in Claude Duval as the old maid.

—Annie Pixley is lying ill with malarial fever at Minneapolis.

—Tony Pastor's traveling company will appear at Hyde and Behman's, Brooklyn, week of 24th.

—It is not definitely settled that John H. Havlin will take Ernest Stanley into partnership next season.

—On dit that John F. Poole will only have a financial, and not a managerial, interest in Niblo's Garden next season.

—J. M. Hill's Deacon Crankett party, with Ben Maginley, closed their season last Saturday night in Philadelphia and are now in the city.

—A death in the Holman family caused the sudden disbandment of what is known as the Holman Opera company. The members have returned to Canada.

—There will be a lively dramatic competition in New Bedford next season. The owner of Liberty Hall is to change it into a first-class opera house, which will give the town two fine theatres.

—There are, in the possession of Phil Sampson, Opera House, New York, letters for Mamie Johnson, Mamie Grisel, Edward Holst (Rooms for Rent), Harry E. Horton and J. Mack (Baird's Minstrels).

—Marie Prescott has signed a contract to support Salvini in his next season's tour in this country. An offer has also been made her to support Salvini and Irving in London during the Summer months, which she will probably accept.

—Manager Murtha, of the Windsor, says that, to save trouble, he will tear down the "bulged" wall of his theatre early in June, and will erect one in its stead at which the most timid of his patrons cannot take exception, and which will relieve him of any trouble next season.

—James O'Neil will play engagements in St. Louis and Chicago this season, and next season will star through the country, from Maine to Texas, in a piece by Casanova, entirely new and original; yet he will occasionally play some of the legitimate roles suited to his particular style.

—Annie Graham commences a star engagement at the Grand Opera House, Brooklyn, next Monday, opening in 'The Legion of Honor. Since her return to the city Miss Graham has been offered a number of engagements to star next season, which she has declined, preferring to travel on her own account.

—Manager Hill seems to be running a sort of matrimonial mill, if the number of marriages in his companies can be taken as any evidence in that direction. Florence Roberts will be united in the holy bonds to Walter Gale, both of the Joshua Whitcomb company, at the Narragansett Hotel, Providence, R. I., on the 16th inst.

—Miss Rhea will add Parthenia to her repertoire next season. Her tour has been, on the whole, very successful. At the Boston Museum, where her season closes, she will produce Diana de Lys, her great Parisian success, and will sail for the gay Capital in June, to return in August.

—There are letters in the post office at Portsmouth, O., for Mrs. William Muldoon, Geo. H. Pritchett (2), Bert Lacelle Allen (3) (care of Hyde and Behman's Comedy company), Miss Virginia Fairfax (of Lillian Cleves' company), Charles McCoy (of McIntyre, Heath and Belmont's Minstrels), and Henry Dickson (of New England Opera company).

—Alexander Cauffman—one of the surprises of this eventful season—has bought a play from Fred Marsden for which he paid \$1,000 down; \$4,000 more is to follow. The piece is American and the principal part is an old man—this line of character being exclusively represented by Mr. Cauffman, who learned his profession by a long and comprehensive apprenticeship in Germany. The piece will be put on the road next season, Lazare suffering for the present.

—Preparations for the production of A. Z. Chipman's new play, Checkered Life, at Haverly's Fifth Avenue Theatre, May 10, are progressing. New scenery is being prepared by the artists of the theatre, and new music is being prepared by H. J. Widmer. The company is at present made up as follows: Frank Hardenbergh, C. A. McManus, Mark M. Price, Frank M. Wills, Arthur Moulton, S. P. Norman, Kate Mayhew, Mlle. Lisetti Ellani and Mrs. A. M. Penoyer. Mr. Chipman will also be in the cast. The business staff will consist of A. Z. Chipman, proprietor; E. G. Haynes, manager, and Charles G. Hall, advance agent.

Pen and Pencil.



The arrival of Barnum's sentimental elephant having failed to create the excitement confidently expected by his purchaser, Pencil and I found that our careful preparation to do his African Highness, in as many positions as one of Mora's pretty professional sitters, was quite out of the question. But we found a decidedly greater, if less novel, curiosity in the mambo jumbo Herrmann is exhibiting nightly at the Bijou. Entering the lobby of that cosy box Monday evening, our nostrils were greeted with a faint odor of Easter violets mingled with a strong odor of Cuban cigarettes. This, and the figure of



a man attired in one of those peculiar gray linsters which are built only by the tailors of London town, meant that Harry Sargent, Herrmann's new manager, was standing at the gate talking airy somethings to Sam Grau. The Linster sighted us, guided us down to a brace of aisle seats, and returned to his post where violets shed their sweet incense not in vain, and the figure of an out-and-out, dem'd swell, don't you know, may extend its seductive proportions before the eyes of fair late-comers with heartrending effect.

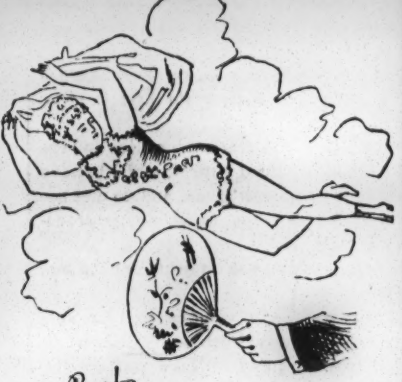
Sargent is a magician himself, and when the humor is on him—which is not often—he loves to relate the marvelous wonders with which he mystified the audiences of other days. "It's changed now," said he. "I believe, really, that I couldn't draw much better than Herrmann if I should take his place to-morrow night. But the time was when the name of Sargent meant packed houses and enthusiastic ovations. Changed—all changed now." Personally, I have never seen any of Sargent's magical feats;



but I've heard tell how Modjeska and Boncianni, and Jennie Lee and Rhea, juggled the very life and soul out of poor Harry's being. But he's all right now, and lounging at the gate in a truly graceful attitude. I will leave him smoking cigarettes and chatting with his friend, glad—as all his friends will be—to know that he is again firmly set upon his pins, ready to steer Herrmann into a current of profitable popularity such as no magician ever knew before.

I think the public agrees with me that tricks with apparatus aren't particularly attractive. Since the spiritualistic mediums got into the business this branch of it has become too common [altogether]. Mechanical aid takes all the skillfulness away, and besides, Robert Heller about exhausted its scope as applied to illusion. Sleight of hand feats that result only from continuous practice, palming—in these is the real merit of your modern man of black art, and in these does Herrmann excel all the other performers of his class that I have seen. The agility, rapid succession and adroitness of every thing he does is described by no other word in my vocabulary except wonderful. The first part of his present programme is particularly rich in these things. Nobody, except a magician, can exactly estimate the time it took him to acquire the power of flipping cards with inviolable precision to any part of

the auditorium, and equally remarkable is the throwing of a card to the flies which returns to its place in the pack held in Herrmann's hand. This is dexterity pure and simple, representing months of patient preparation. The disappearance of large articles from the prestidigitateur's hand (by palming) is not less admirable because the means by which it is done are palpable to the reason if not to the eye. Pencil was astonished when the performer brought a pack of cards from his ear and an omelet from the interior of his wide-open mouth; but when two live rabbits were pulled out of his breast pocket, he became highly indignant and wanted to leave. I restrained my pal with much difficulty. I never saw the old feat of extracting money from every conceivable portion of a man's attire better done, and the "snake handkerchief," "chin chin eggs," "magic orange" and "rapid transit" were equally neat in execution. Herrmann has



not the same "gift of gab" that rendered Heller's entertainment charming; but he is a natural light comedian, and his naive broken English (purposely broken I suspect) and ingenuous manner are more pleasing than the labored humor rung in monologically by his less successful rivals. His sangfroid, entire self command and quick-witted tongue combine to make him a capital interpreter of the magic art. A magician must be prepared for all sorts of unforeseen mishaps. He performs in the presence of hundreds of penetrating, curious eyes; everybody wants to know "how it's done," and he boldly challenges and courts ocular investigation. Disagreeable contretemps are always liable to occur, and



the magician's jewel Reputation must be preserved at all hazards.

Occasionally Herrmann finds his peculiar talents of actual service outside the theatre. Last Friday afternoon, while strolling up Broadway, a gentlemanly person in a light overcoat tapped him on the shoulder and politely inquired the time of day.

"It es four by ze watch," said Herrmann, after taking out his chronometer.

"Thanks," murmured the gentlemanly person, stopping briskly away.

Herrmann, as if by instinct, suspected something was wrong, and, feeling in his pocket, discovered that a morocco pocket book containing a very considerable quantity of legal tenders was missing. So was the light fingered party by this time; but Herrmann quickened his pace and caught sight of him turning down Twenty fourth street to enter Ned Stokes' palatial institution for the dispensation of agreeable liquors. He followed the thief closely, and the latter, a few moments later, as he raised his gentle eyes over the rim of a tumbler, was horrified to see Herrmann standing right beside him in the act of paying for the drink with a bill from the morocco wallet which a few moments before had reposed in the clever 'un's overcoat pocket. He put down his glass and fled. Herrmann drank the liquor and said no more about it.



But to return to the performance at the Bijou. After the first part, E. D. Davies, the ventriloquist, did his little act. It isn't half so good as Kennedy's. Davies, despite a heavy moustache, does not conceal the movements of his mouth; and although he "throws" his voice wherever he wishes with

ease, this defect destroys the effect. Then came Herrmann's cabinet of wonders, which is always amusing. When Tym Winkle



is completely kicked off the New York press he might buy this cabinet, paint it over—his early practice as a house-painter in Milwaukee will stand him in good stead for this job—and resume the occupation of spiritualist fraud that once carried him over several years of his very chequered career. Herrmann might be induced to sell the contrivance on the weekly instalment plan, of course guarding against accidents by covering its value with a mortgage.

After the mysteries of the cabinet had been sufficiently exhibited, a Jap, Mr. Awata Katnoshin, took the stage. This gentleman is a real live prince, expressly licensed by his Imperial Highness the Mikado to juggle knives and balance various articles in this country until he shall have attained his majority. He isn't like any of your Wun Lung, Hi Ki, Hoo Doo Chinamen. No washee-washee about him! He's a regular Jap, and no mistake. His balancing act is very clever and so is his juggling. Herrmann concludes the entertainment with a



medley of tricks, including the celebrated decapitation act.

A visit to the Bijou will insure a decidedly pleasant evening, and you will come away ready to make oath to the statement that the man who does such wonderful things is the greatest magician in this country, if not in the whole world.

PEN.

The Giddy Gusher



ON MISERABLE MOTHERS.

Not very long ago I heard some cold water colporteur say that the saddest spectacle on earth was a "drunken father." Perhaps there was a time when I might have endorsed that statement; but I have seen so much lately of the "immoral mother" that the old man blind drunk is an innocent and enjoyable exhibition. The daughter is always an actress. Thank God! the mother does not often belong to the profession. But at this time there are dozens of actresses whose wicked old mothers connive at the infamy of their daughters. They are not the poor black alpaca frumps of the green room who desecrate with gin and watery eyes and speech on the talents and beauty of that dear girl. This is a new crop—dressed within an inch of their lives; connoisseurs in petit soupairs; epicures who delight in champagne luncheons provided by wealthy admirers of their daughters. They must be getting very plentiful, these awful old women. I encountered three of them lately in one day. It was on board an ocean steamer that I stumbled on convenient mamma No. 1. Here she had been all the week witnessing her daughter's improprieties—unblushingly assisting the girl to lose the shred of a reputation she claimed. There she was, fully cognizant of the scandal already in the air—knowing perfectly well that this trip abroad, under the circumstances, was the most damaging thing her child could under-

take. But she smirkingly lent her ancient countenance to the whole affair, and smiled on the girl's Lothario like a Cheshire cat. And this was a baked bean, brown bread Boston matron, from whom a daughter should expect untiring vigilance and watchfulness, lest the New York wolf prowls round the Massachusetts lamb. She had hung round the wings of a theatre while her profitable progeny sat in the star's dressing room. She had seen the girl go in with the gentleman when arrayed in the costume of his part, and emerge with the gentleman when he was ready to go home, and when the company were discussing the barefaced proceedings. Sue, the old hen! saw no impropriety. She never counselled the silly girl to avoid further remark by some pretence of decency, and she sailed away content, knowing that she had helped on to run the tender feet entrusted to her guidance.

It was a disgusting spectacle, and I had hardly got it out of my mind's eye when a similar one presented itself. In a stage-box of a popular theatre, attired in such gorgeousness of apparel as human wit and wealth can devise and bad taste heap on one little figure, sat mamma-chaperoned actress No. 2. This mother was a peony of flourishing immorality. The gold trappings on her resplendent form looked like Horstmann's show window. Several insipid youths danced in to hang round the young woman, and the old one made them very welcome, till of a sudden the burly individual who at present is the permanent basis of all the regalia darkened the box door. Then mamma's administrative ability came in. She took the adolescent sprigs into her choicest confidence. To each one she imparted the information that Mr. — wanted to see the dear child on a matter of business, and she adroitly slipped them out on an inclined plane of maternal anxiety and hospitality. Then she shrugged her shoulders and audibly rejoiced at deliverance from those insufferable cads—when a month before one of the insufferable cads was the mainstay of her establishment and her "dearest, dearest boy."

Wandering home under the April stars, I met a prominent manager gazing dolefully at a remarkably hearty moon hanging over the house-tops with a well-developed smile on its rotund visage.

"I believe the confounded thing is laughing at me," he said.

"It's not unlikely," I replied. "It's not so full but it has taken in the latest news concerning your petted prima-donna."

And the manager groaned and inwardly vowed that the solar system should never be afforded amusement again through his foolishness.

"Serves me right," he acknowledged. "I put the girl in a position to injure me. But for me she would have been humbly trotting home with her little hard-earned salary. I aided her to rise from the lowest grade to popularity and celebrity."

And then I interfered and said "notoriety" was a better word. "Celebrity" she would never attain; for the road the young woman had selected to travel led direct to loss of popularity, ability, and to an early grave.

"Don't blame yourself for her muddled career," said I; "where's that old reprobate, her mother?"

For every sin in the lives of the three girls mentioned in this column to day, I honestly believe those three old women will roast in the hottest corner of Hades. Where was that mother when that No. 3 girl was a wife and mother? Did she counsel her daughter, out of her own experience, to find pleasure and pride in her home and baby? No; she led the wayward young thing to look at the peace of a decent life as a wretched fate; to believe that champagne and chicken salad with Tom, Dick and Harry, and orgies with young idiots in neighboring cities, and splendid dresses and showy jewelry, were the only desirable things in life. She saw her child fling away every element of earthly happiness and take to every phase of reckless extravagance and fast living without a syllable of protest. She publicly avowed her belief in the nonsense of a husband and child for a woman who would live happily. When her daughter skipped off in a half dazed condition with some crazy male companion, the old woman undertook to cover their tracks with those who had a right to expect their business contracts should be respected. Oh! there will come a day of reckoning for these old recreant Tabbies—when, ruined in health, faded in beauty, poor and forgotten, the one time favorite will spend her last days quarrelling with and cursing at the wretched hag of a mother who aided and abetted the follies that blasted the daughter's life.

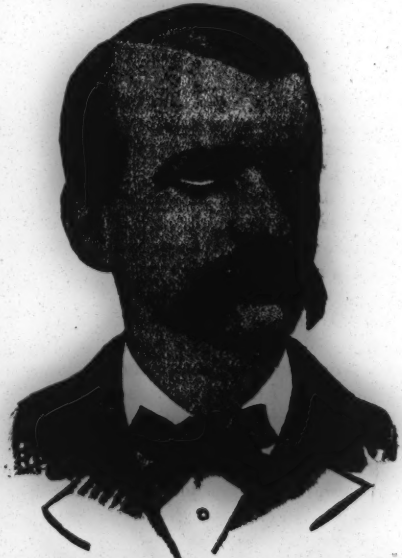
No matter how much a girl rebels at control, she respects the loving guidance she may complain of. I remember an instance that showed me that, however young a girl was, she has a sense of right and feels a contempt for any laxity of proper authority in her management. This incident occurred many years ago, and the girl was not more than fourteen. The mother was a good, weak, God-fearing woman, who had a wholesome awe of influential and prominent persons. In the country town where these people lived, one of the most noted men was a clergyman huge in stature and very unclerical in his tastes. He contracted a habit

of spending hours on the doorstep of this old lady, chatting all sorts of nonsense with the daughter. And this girl knew as well as possible that the whole programme was utterly wrong. The Bible-banger was married; had children near her own age, and his conversation of an evening was about as secular as he could make it. However, the affair drifted on; the parson kept coming, and the old lady kept out of the way. One night, however, she unexpectedly bounced upon the pair at the garden gate. The minister's arm was around the frightened girl's waist, and she was struggling to escape a warm embrace, when ma, en route from class-meeting, burst out of the bushes. The child felt her heart leap with delight, since now the Rev. Mr. Mushead was going to catch it. Not a catch! The bumps of veneration and reverence on that pious old head wouldn't allow her to interfere with a pastor's sport. She made a deep curtsy, and, with an idiotic quotation from Scripture about there being "giants in those days," went into the house, while the girl, disgusted, filled with contempt for such maternal laxity, flung herself against the little gate and wept. Then when the Rev. Dr. Mushead asked her the cause of this sudden grief, the child fired up and told him what an old scoundrel she thought he was, and what a blasted fool she knew her mother was. "Why, if I ever have a daughter," said the young lady, "and any religious pump with a wife and family comes fooling round that girl, I'll come out of the house and brain him with a water-pot." And suiting the action to the word, she seized the convenient article and dealt her reverend companion a clip on the nose that adorned the pulpit with court-plaster for three succeeding Sundays.

Oh, these mothers! What a deal they are answerable for! Thank heaven there is no such responsibility on the sloping shoulders of

THE GIDDY GUSHER.

Professional Doings.



—J. H. Haverly is now looking at the sights in London.

—The safe arrival of Haverly in England has been announced.

—Frank Curtis has arrived in town and is stopping at the Union Square.

—Ariel N. Barney will act as Baker and Farron's manager for the Summer.

—Jake Nunnemacher, manager of the opera house at Milwaukee, is in the city.

—Charles Overton has resigned his position as leading support to Anna Dickinson.

—Eric Bayley gave a benefit for the sufferers by floods in New Orleans last week.

—The news that W. H. Leake was recently married in Australia has reached us.

—Jesse K. Hines has gone to Baltimore to a family reunion; but will return the latter part of the week.

—The report that Will Davis, of the Opera House, Chicago, is to manage William Stafford is false.

—Helen Sedgwick, of The World company, will be at liberty after this week for Summer engagements.

—Colonel Robert Filkins arrived in town Saturday. He will probably manage a company of his own next year.

—John M. Burke has taken charge of Old Shipmate, and says that he can steer them through the roughest seas henceforth.

—The success of Only a Farmer's Daughter places Elliott Barnes in the small but brilliant galaxy of American dramatists.

—Georgina Flagg, who possesses both talent and beauty, will probably be seen in one of the Esmeralda companies next season.

—Baker and Farron will produce their new play, Max Muller, at the Standard Theatre in June. The engagement will last one month.

—M. B. Curtis' gross receipts in the nineteen weeks he has played in New York since May 16 last are said to be over \$60,000.

—Hill's All the Rage combination will return to New York after Saturday, when they close their season—one which has been successful.

—Hart Jackson, who has been ill with pneumonia for a fortnight, has developed symptoms of diphtheria, and is now lying very low.

—Marie Geisteringer begins her farewell engagement at the Thalia Theatre on Wednesday evening, April 19, appearing in the Royal Middy.

—Carrie Perkins, until recently a prominent member of the Rice Sunrise Party, is at present lying ill at the Gibson House, Cincinnati.

—Sam Hickey will manage Barry and Fay next season, also continuing to run the Griswold Opera House at Troy and his provincial circuit.

—Fred Warde's season of legitimate stardom has been so encouraging for a new star that he will continue next season under the same management.



Margaret Mather.

PROVINCIAL.



What the Player Folk are Doing All Over the Country.

BOSTON.

Greenroom Fun, by Bronson Howard, was presented at the Globe for the first time in this city, and judging by public and press, I think the author had the first in his eye, and not the latter. The press, as a body, have been very severe, but the audiences appeared delighted, although the houses have not been as large as have greeted the Troubadours before. Greenroom Fun is a mere charade, containing an incongruous mess of nonsense. Its situations are highly improbable, and the dialogue bizarre to any taste. I hold that The Brook, although nearly run out, will take the place of Greenroom Fun in the repertoire of next season. Mr. Salisbury was very funny as a bad actor, and rattled through the part with his old vivacity. John Gourlay could not shine as was his wont; but the entire performance was very comical and quaint in action and make-up. John Webster was careful and gentlemanly as need be. Nellie McHenry is an actress of unusual talent—natural, easy and thoughtful, and her performance was spirited and she was most exquisitely appareled. Ray Samuels has much improved, and bore off the vocal honors. This week Mr. Stetson presents Haverly's Mastodon Minstrels.

The Museum offered varied attractions last week. Monday, the benefit of Mrs. Vincent, Sall Mor, to a packed house. Faisa Friend, Oliver Twist and Patience, with Miss Geraldine Ullmer of the Ideals in the title role and Maria O'Leary as Angela, vice Sadie Martineau, on Saturday, to a crowded house. This week Mr. Lester Wallack in Rosedale—his first appearance in Boston since December, 1876, when he appeared in All For Her at the Globe. Mr. Wallack has been interviewed since his arrival here and talked of the first production of Rosedale at his theatre in 1863. He had a slight recollection of the cast; I witnessed the performance at that time, and the cast was thus: Eliot Grey, Lester Wallack; Miles McKenna, John Gilbert; Matthew Leigh, Charles Fisher; Bunberry Kobb, George Holland; Col. May, H. T. Daly; Kommary Roth, John Sefton; Farmer Green, George Brown; Corporal Dan, J. C. Williamson; Sir Arthur May, Fanny Reeves; Lady Florence, Mrs. Hoey; Lady Adela, Fanny Morant; Rose Leigh, Mary Gannon; Tabitha Stork, Mrs. Vernon; Sarah Bikes, Mrs. Sefton; Primrose, Mary Barrett; Mit, Mrs. Reeves. The play was produced at the Museum in the Winter of 1867, with the following cast: Eliot Grey, L. E. Shewell; Bunberry Kobb, W. Warren; Miles, F. Hardenbergh; Matthew, J. Wilson; Col. May, Joe Wheelock; Kommary Roth, Sol Smith; Farmer Green, Mr. Peakes; Corporal Dan, T. M. Hunter; Sir Arthur, Sue Swindlehurst; Lady Florence, Kate Reiglolds; Lady Adela, Emily Mestayer; Rose Leigh, Josie Orton; Tabitha, Mrs. Vincent; Sarah, Mrs. Wheelock; Primrose, Mrs. Hunter; Mit, Miss Parker. The present cast at the Museum embraces Mr. Wallack and Miss Morant in their original roles. Mr. Warren and Mrs. Vincent in their original roles in this city. The sales of seats have been very large for this week.

Lights o' London drew fair houses during the week at the Park Theatre. This is the last week of the play, as Gran's French Opera company appear here 17th.

Rooms to Rent is a farcical, clever bagatelle, although at times very tedious, and probably with a good company might prove enjoyable, but with so many incompetents as are enrolled in the combination that appeared at the Gaiety last week, nothing could be more interesting. Miss Reynolds is very fair to look upon, and is quite promising. The remainder call for no notice. This week, Evangeline. Blanche Chapman, Geo. Fortesque, Joe Harris in the cast.

Maldon's Picnic, with Barry and Fay, drew large houses at the Howard Athenaeum. The performance is most laughable, and the stars unsurpassed in the roles. This week, Buffalo Bill.

Items: Archie Cowper, of the Banker's Daughter combination, called upon me on Saturday and informed me that his father, John C. Cowper, has received a paralytic shock and doubtless will never get again. Mr. Cowper is the last of that famous four in Honey, Marlowe and Murdoch, who created in America the play of Our Boys. Archie Cowper will probably be a member of Fred Vokes' Theatre next season.—J. C. Scanlan has been in the city this past week rehearsing the Ideals in Patience. Janet Edmondson, from the Standard, will be the Lady Angela and Mathilde Phillips the Lady Jane.—Fred Sunson has been engaged by Mr. Stetson as manager for the Modjeska tour, to commence September next. Mr. and Mrs. Charles Walcott have been engaged for next season by Joe Jefferson.—Louisa James was in the city during the week.—John A. Stevens has been quite ill, but is acting the Unknown every night—King Headly, who plays the detective as well in Lights o' London, was formerly a member of the Australian theatres.—Sadie Martineau, accompanied by her mother, left Boston on Saturday last for New York, and sailed from that city on Tuesday for Europe. Miss Martineau threw up her engagement at the Museum at short notice. She was to appear for Mr. Warren's and Mrs. Vincent's benefit; also her own benefit was announced for Saturday evening, to appear as Amelia in Patience; but Marian O'Leary and Gerlie Blanchard were called at short notice, and appeared in Miss Martineau's parts to the satisfaction of the public.—Rose Stella has received offers from several New York man-

agers to sing Bettina in the Mascotte, but will be unable to accept any engagements until May.—Nat Salisbury, Frank Maeder, John Webster and Charles Cruise, of the Troubadours, own a great quantity of stock in the Chicago Cattle Company, of Illinois. Their investments have proved very remunerative.—Billy Barry and Hugh Fay have a new play for next season entitled Irish Aristocracy.—M. B. Curtis will appear at the Globe Theatre, 17th, in Sam'l of Posen.—Henri Laurent was in the city last week. Mr. Laurent will probably sing Pippo (Mascotte) in New York during the Summer season.—Nellie Irish and little Lottie Burke are at their home in this city, having just concluded their season with Anthony and Ellis.—Mr. and Mrs. Rufus Scott (Maria Henley), who have been for several seasons past with Maggie Mitchell, have just closed with Sol Smith Russell for next season. Mr. and Mrs. Scott are excellent actors, and the management is to be congratulated on the acquisition.—Miss Lizzie Hunt, late of Lowe's Opera company, is in the city.—Mrs. Erving Winslow, formerly Miss Kate Reiglolds, and for many years the leading lady of the Museum, gave a dinner party a few days since at which many distinguished people in social life were present.—Archie Cowper sails for Europe May 8.—F. W. Copleston was in the city last week, also S. M. Hickey, who manages Barry and Fay next season.—Manager Stetson returned to Boston on Saturday after three weeks absence in New York.—Kivaly Brothers in Black Crook and a revival of Patience are underlined at this theatre.—Salvini promises to return to this country in October.

ST. LOUIS.

Grand Opera House (John W. Norton, manager): The Hanlons had a good week in Le Voyage en Suisse. The mechanical effects and the acrobatic feats are wonderful, and create great enthusiasm. They remain another week, and will be succeeded 17th, by Lawrence Barrett in Pseudragon.

Pope's Theatre (Chas. R. Pope, manager): John A. Stevens' Jolly Bachelors did fairly. The critics insist that as a musical work it is far inferior to McCreery's L'Africain. Genstinger returns 10th, and will appear in Boccaccio; Donna Juanita, 11th (matinee); Sea Cadet, 12th; Royal Midship, 14th; The Bat, 12th (matinee) and 16th; Ranch No. 10, 17th.

People's Theatre (W. H. Smith, manager): Frank Mayo's return with Davy Crockett was marked by a week's good business. Mr. and Mrs. George S. Knight will open in Baron Rudolph, 9th; Sam Devere in Jasper, 10th.

Items: The Olympic Theatre is now down to the second story and its demolition will be completed in a week. The last words spoken on the stage were by Stuart Robson, who had the last lines in Sharps and Flats.—Preparations for the Summer season are progressing rapidly. Managers Collins and Rice will present big attractions at their respective establishments and both are bound to do a big business.—Harry Nixon's benefit will take place at the People's 29th, George McManus' at the Grand Opera House early in May. Both these popular treasurers will have bumpers.—Prof. Madden has been re-engaged as orchestral leader for Pope's Theatre for next season. His popularity has not been exceeded by any musician who ever sat in the leading chair in St. Louis.—Flora M. Pike, a talented little lady and accomplished vocalist, well known to New York audiences and who has myriads of friends in St. Louis, has returned home and will pass the Summer here with her family.—Miss Minnie Maddern, the bright and charming little soubrette, who will star in Fogg's Ferry next season, has gone to New York and will play a two weeks' engagement at the Park Theatre.—A complimentary benefit is being prepared for the famous old veteran actor, N. M. Ludlow, and Manager Pope has tendered the use of his theatre for an afternoon performance. A fine musical and literary programme is being prepared, and amongst other features, Henry W. Moore, city editor of the Post Dispatch, will appear as Romeo and Claude in scenes from Romeo and Juliet and Lady of Lyons, Bessie Oton to appear as Juliet and Pauline.

BALTIMORE.

Academy of Music (Samuel W. Fort, manager): The Audran Opera company, headed by Catherine Lewis, did a good week's business despite Holy Week—the audience on Friday night was one of the largest of the week. The company does not work at all well together, and some of the performances were more like dumb rehearsals than anything else. Catherine Lewis' Olivette is favorably known all over the country, and as the Prince in The Snake Charmer, she was quite a success. Lillie Post acted and sang very creditably, but Joseph Greensfelder was "simply cloying;" his voice, though good, is beyond his control. The chorus sang fairly well. Only a Farmer's Daughter, with Adelaide Cherie and Bertha Welby in the cast, was presented to a big house on Monday night. Strakosch's Grand Italian Opera company 19th, 20th, 21st and 22d.

Ford's Opera House (John T. Ford, proprietor): Mlle. Rhea established for herself an enviable reputation here. She is an actress of a very high order, and her performances of Adrienne and Camille were most enjoyable. The supporting company is above the average, J. N. Gotthold and Ed. Sorrey being particularly worthy of mention. The attendance throughout the week was good. There was no performance Friday night. Minnie Palmer and R. E. Graham began their second engagement this season before a large audience on Monday night. Next week, Hesp' English Opera company.

Holiday Street Theatre (John W. Albaugh, manager): B. W. P. and W. M. Minstrels played a return engagement last week to excellent business. The clog dancing was a feature, and W. H. Rice, the burlesque prima donna, the best of his kind we have seen for some time. The Harrisons exhibited their Photos to a good house, Monday evening. Alice Hoester, a singer of more than ordinary merit, has been added to the company since their appearance here in the Fall. Next week, The Lights o' London.

Monumental Theatre (Ad. Kernan, manager): Business throughout the week was big. The performance was straight variety, concluding with the pantomime, The Devil's Auction. Fatty Stewart's sketches were well received, and the dancing of the aesthetic quadrille caught the house. The programme for this week embraces: Alice Clark, Lillie Hall, Sharpley and West, Maffit and Bartholomew, Crandall and Eastwood, and Charles Banks. Next week, C. E. Emmett's Dashing Charlie combination.

Front Street Theatre (Daniel A. Kelly, manager): Frank Frayne is undeniably a favorite here. He played his third engagement this season, and to judge from his audiences he might play another with profit.

The following people are announced this week: Magee and Allen, Orm Dixon, the Sheerans, Max Arnold and Annie McEvoy.

Items: The managers certainly have no reason to complain of the business done last week. It far exceeded their expectations. This week opened rather gloomily, raining and snowing all day on Monday, and though it did not effect the theatres, it prevented Forepaugh from giving his street parade, and had a depressing effect on his business.—Manager Sam Fort, of the Academy, is soon to have a benefit. A Night in Grenada will be presented, with a full chorus and orchestra. May it be a rousing big one.—Souvenirs of a very pretty design were presented to the ladies in the audience at Ford's Opera House on Monday night.—Sam Harrison, manager of the Photos party, and John Russell, in advance of My Sweetheart, appeared very successfully last week in the roles of amateur detectives. A party of four persons arrived here last week and registered at one of the prominent hotels as M. Alfred Schwab and wife, Denver, Col., and Robert S. Rummels and wife, New York. Schwab was quite free with a number of cards, reading: "M. Alfred Schwab, manager Tabor's Grand Opera House, Denver, Col.; Schwab and Gorman's Philadelphia Church Choir, Patience Opera company, Criterion Comedy company in popular comedies. Permanent address, Denver, Col." He spoke knowingly of theatricals and professionals, and said he had come on to engage theatrical attractions for the Tabor Opera House, Denver, Colorado. He also said he wanted to engage the Ford Comic Opera company to take them out West. He called on Mr. Ford and talked on various business topics. One night he went to Holiday Street Theatre, and seeing Sam Harrison, introduced himself. Mr. Harrison suspected something was wrong, and, together with John Russell, began some clever detective work. The Gorman Church Choir company was the first thing investigated. They telegraphed to Thomas A. Hall, of the Lyceum Theatre, Philadelphia, about Schwab. He sent on his agent, P. Curran, who recognized Schwab as the man, who, it was alleged, had victimized a Charleston lady. Curran returned to Philadelphia, and next day the following telegram was received: "LYCEUM THEATRE, PHILADELPHIA, Apr. 5.—To Sam Harrison and John Russell: The man calling himself Schwab, and representing himself as connected with the Tabor Opera House, Denver, and other companies, is a fraud and swindler, and has been in Moyamensing Prison here.—THOMAS A. HALL."

Messrs. Harrison and Russell informed the proprietor of the hotel of the telegram and the character of his guest, and Schwab and his party had to leave. Soon after their departure a detective came to inquire about them.—Gus Bothman, ahead of the Hess Opera company, was registered here on Sunday.

CINCINNATI.

Grand Opera House (R. E. J. Miles, manager): Bartley Campbell's Galley Slave is, next to My Partner, the most meritorious play of that prolific author; yet the apathy which greeted its production in Cincinnati the past week would hardly indicate the fact. Frank Evans, Gussie De Forrest and Brutus Both are a trio of artists whose combined efforts would ensure the artistic success of a far weaker play. T. H. Burns was unable to assume his role of Franklin Fitts 7th, and C. C. Maubrey gave a creditable portrayal of the part in his stead. The Original Big Four—Smith, Waldron, Cronin and Martin—under the management of Willis Cobb, fill out present week, followed 17th by Mlle. Rhea. The Vokes Family 24th.

Robinson's Opera House (R. E. J. Miles, manager): Rice's Surprise Party terminated its second week's engagement 8th, Billie Taylor, Patience and Mascotte serving to make up the week's repertoire. Eugene Clark was obliged, owing to an Easter Sunday engagement in New York, to leave 7th, and his roles were handled effectively after that date by Hamilton Nichols, the stage manager. H. E. Dixey was tendered a benefit 8th, which was well attended. Rose Temple had recovered sufficiently to appear and was warmly greeted. The company go hence to Philadelphia, appearing in the latter city during week of 19th, and will play an extended Summer season in St. Louis dating from May 15. Haverly's Michel Strogoff combination present week, with Francis Bangs in the title role, followed 17th by the Wilbur Comic Opera company in Mascotte.

Heuck's Opera House (R. E. J. Miles, manager): Sam Devere and his inseparable banjo, in a piece of absurdity styled Jasper, attracted only a moderate attendance, although supplemented by an exceptionally bright olio, introducing Ella Wesner and Quilter and Goodrich. No one feels disposed to criticize Devere's ability as a manipulator of the banjo; but an exacting public not unfrequently demands other accomplishments in the ambitious star. Ella Wesner was indisposed during the latter portion of week, and unable to appear. The present week will be devoted to Hyde and Behman's Muldoon's Blunders. Oliver Doud Byron is underlined for week of 17th.

Coliseum Opera House (James E. Fennesty, manager): Taking as a criterion the past week's attendance, it is safe to assume that the habits of the Coliseum prefer the vaudeville to the sensational. Wrestling Joe will compare favorably with dramas of its class; but it possesses no features meriting extended notice. The main cards present week are E. D. Davies, ventriloquist; Keating and Sands, and the Four Shamrocks. To add to the interest of the nightly programme, a gold watch will be presented at each entertainment, and on Friday evening a sewing-machine will be added. A strong specialty bill will be in order during the remainder of the season.

Items: Manager E. E. Rice, who assumes control of the Pickwick Theatre, St. Louis, during the Summer season, departed for the latter city 4th to perfect arrangements. J. Rice Harrison, his private secretary, and a very affable young gentleman, will adorn the box office.—Adam Webber, during the past few seasons leader of the orchestra at Henck's, will be married 18th, to Julia A. Miller, of this city.—Manager Fennesty, of the Coliseum, had laid aside six gold watches for the patrons of his house during the current week; but, on the 6th, some unaccountable wretch, regardless of the law and its consequences, broke open the exhibition case and appropriated one. Jim says, however, that he is satisfied with the transaction, as it proves conclusively that the watches will go unless anchored by a chain.—C. E. Ford's Comic Opera company will appear in Cincinnati at Heuck's during week of May 13.—Henry E. Dixey, of the Rice Surprise Party, who, en passant, is but twenty-four years old, was recently the recipient of a handsome offer from Robson and Crane for the ensuing season; but prior engagement

with present management necessitated its polite refusal.—Carrie Perkins, late of the Rice Surprise Party, is lying ill at the Gibson House, in this city.—Ella Wesner keeps up her questionable cigarette racket.

BROOKLYN.

Park Theatre (Col. W. E. Sinn, manager): Mary Anderson was playing to the capacity of the house this week, the advance sale being enormous. Next week Lights o' London.

Haverly's Brooklyn Theatre (E. A. Keyes, acting manager): J. K. Emmet is playing his second engagement this season to very large business. Next week Adelaide Dittson, in Bronson Howard's comedy-drama, Wives.

Grand Opera House (Nick Norton, manager): Marie Prescott, supported by the regular stock, is appearing in Canille, and Led Astray. The opening night was very flattering.

Hyde and Behman's Theatre (E. D. Godding, manager): Thatcher's Minstrels are the attraction this week.

Academy of Music (E. A. Wier, manager): Wednesday afternoon the sixth Philharmonic rehearsal will be given. Friday evening a complimentary concert will be tendered to Prof. Rafael Navarro. The Dudley Bush Quartette, Richard Hoffman, Antonia Henne, and an orchestra of fifty persons, will appear.

Item: Eight hundred and seventy six dollars was taken at the Actors' Fund benefit, on Monday last for the matinee performance.

BROOKLYN, E. D.

Novelty Theatre (Theall & Williams, managers): Neil Burgess, as the Widow Bedott, is affording a good week's amusement to the patrons. Next week Mary Anderson, in a different role each night.

CHICAGO.

Haverly's Theatre (J. Fitzsimmons, assistant manager): Booth's engagement of two weeks closed 8th as it begun, brilliant in everything that makes a great theatrical success. The audiences were large, appreciative, and enthusiastic. It was probably the best, in all respects, he has had in this city. Robson and Crane follow 10th, week, in Forbidden Fruit.

Hooley's Theatre (R. M. Hooley, manager): Miss Davenport closed 9th. Her engagement has been successful financially, although not as large as several of her former engagements. The most favorable impression was made in School for Scandal. Lady Teazle is the most pleasing of Miss Davenport's assumptions, and it is a matter of wonder why she does not stick this time, instead of prancing off to disport in fields where the general and particular outline is at variance with the facts. Willie Edouin follows 10th in Dreams.

Grand Opera House (John A. Hamlin, manager): Youth, played by the Boston company, concluded a three weeks' engagement 8th, and business continued uniformly good during the time. Success was deserved, for the company is very evenly balanced. Ada Gray follows 10th.

McVicker's Theatre (J. H. McVicker, manager): Strakosch's Opera, with Gerster as prima donna, put in rather a poor week. The Gerster nights were well attended, but the off occasions had thin audiences. Mitchell's Our Goblin party follow.

Olympic Theatre (James Meade, manager): Harry Miner's Specialty combination, to good business for the week. J. Z. Little, in Against the World, with introductory variety olio. Sig. Velasco, in legerdemain, follow week 10th.

The Academy of Music (Dan Shelby, manager): For this week, 10th, My Geraldine (Power's combination). It is reported that Lotta has it in contemplation to buy this theatre for the purpose of placing it under the management of her brother. There seems to be a hitch as to price.

Items: Miss Pateman returns to England at the end of the season.—S. B. Hyer has purchased an opera for Hyer Sisters, called Rival Twins; music by F. V. Jones, of New York; libretto by G. R. Jackson, of Boston; cartoons of Blackville family is the subject; the party begins in a week.—Henry Schumfeld has composed for Beethoven Society, a cantata, Evening Bells; it will be sung at the next concert.—A New York paper states that the existing state of affairs between Manager Rogers and Minnie Palmer ends with this season.—Marc Klaw, of the Madison Square bureau of this city, has left town but will return shortly. He is making the atmosphere unhealthy for all play pirates. He has forced Mr. Louise Lord to a settlement for the Hazel Kirke robbery.

PHILADELPHIA.

Academy of Music: The Strakosch Opera troupe opened on Monday for five nights and a matinee. The company is very strong in numbers and talent. Il Trovatore was given the opening night. Miss Kellogg's roles during the week are Leonora, Mignon and Marguerita. Gerster sings as Rosina and as Ophelia in Hamlet.

Chestnut Street Opera House (George K. Goodwin and Fred Zimmerman, managers): Maurice Grau turned up smiling on Monday night with his French Opera company. Many of the old favorites who were on his Mexican and South American tour are still with him. The opening opera was La Mascotte, given in its regular French form. Paola Marie sang Bettina, and the little French lady's airs and graces gave freshness and originality to the character not heretofore seen on a Philadelphia stage. During the week La Fille du Tambour Major, and other operas will be given.

Haverly's (W. H. Morton, manager): The World was produced on Monday night, with elaborate scenery. The Opera House tried it last Summer, but a hot wave broke it all up, and later the Lyceum had a chance to lose money on it. The season was too early, but its production now ought to take well, and judging from the audience Monday, will do so. The play is excellently mounted, and the company is good.

Walnut (George K. Goodwin, manager): Rice's Surprise Party is back with Underella, Babes in the Wood, Billie Taylor and Patience for a repertoire. In the company appear the names of Dixey, Topsy Veum, Rose Temple, Carrie Perkins, and others who are well known to burlesque.

Arch (Mrs. John Drew, manager): The exceedingly funny Sam'l of Posen opened to a large house. Mr. Curtis has a fair support, and his peculiar characterization is funnier every time he returns.

Lyceum (T. H. Hall, manager): Youth continues.

Items: Joseph D. Murphy is to have the Lyceum next season. Manager Hall retires.

Manager Morton gave each lady who visited Haverly's on Monday night a beautiful souvenir.—The Eighth Street Theatre has

again changed hands. J. C. Brown started the season with it; Alexander Paul next had it, and he was succeeded by Richard Parker, of New York. William J. Thompson will have the theatre hereafter. Annie Ward Tiffany began an engagement on Monday night in the Child Stealer.—Playing With Fire is the attraction at Wood's.—At the National the Boy Detective is the mainstay and a long variety bill.—At the Grand Central, Cronin and Sullivan appear in Life in a Boarding House.—At the American J. W. Wallace and company appear in Cast Upon the World, and at Miller's an Amazonian march is the chief attraction.—The Buffaloes have a bal masque on Wednesday.—Carnecross' Minstrels, after a trip to Boston, are back for a few days; they go West next. Maurice Grau says he has had a remarkable season. His company has travelled 20,000 miles in its southern trip. His greatest success was in Mexico.—Anna Dickinson's week at the Opera House was a complete failure artistically and financially.—Emma Abbott comes to the Opera House next week, Maggie Mitchell to the Walnut, and Joe Jefferson to the Arch.—Ranch, 10, from the Eighth Street Theatre, goes upon the Pennsylvania Circuit this week and then to Chicago.

ALABAMA.

MOBILE.

Mobile Theatre (T. C. DeLeon, manager): Ford's Opera company gave two excellent performances March 31 and 1st, to good houses.

COLORADO.

DENVER.

Tabor Grand Opera House (W. H. Bush, manager): Callender's Minstrels closed 1st, a very large week's business; receipts about \$5,000. Milton Nobles opened 3d in the Phoenix; the last half of the week interviews will be given. Nobles is a very popular man in Denver, and is doing a fine business. Oscar Wilde will start the Aesthetic boom on the 15th, with Art Decoration for his subject. Alf Bouvier, the affable manager of this house, has resigned, and takes the road for the Frohmans.

Palace Theatre (Ed. Chase, proprietor): Alice Evans and Edward Sheehan, The Borrys, Fred and Annie, and Dooley and Tenbrook are the recruits; good business is still the watchword.

Items: Arthur Sprague thrust a dagger into the lungs of James Mulligan, on the 1st, at the Tivoli; cause, insult to Sprague's wife. Mulligan is still in a very precarious condition, and Sprague and wife languish in the fort over the Rhine.—The Opera House will be closed the greater part of next week.

CONNECTICUT.

BRIDGEPORT.

Hawes Opera House (Hawes and Keeler, managers): Denman Thompson 4th was greeted by a large house. Geo. Thatcher's Minstrels 7th to fair house; owing to a severe cold Thatcher was unable to give his specialties, causing much disappointment; Lilliputian Opera company gave Cinderella in fine style 8th. Booked: Boston Theatre company in The World 12th; Emma Abbott company give Fra Diavolo at matinee 15th, and Lucia in the evening; The Passing Regiment 19th; Herne's Hearts of Oak 20th.

MERIDEN.

Meriden Opera House (T. H. Delevan, manager): Denman Thompson, in Joshua Whitcomb, to a \$600 house, 6th; Frank Mordant, in Old Shipmates, to a large house, 7th. Booked: Collier's Banker's Daughter, 19th; Buffalo Bill, 25th; Genevieve Ward, 21st; San Francisco Minstrels, 22d; Salisbury's Troubadours, 28th.

NEW HAVEN.

Carl's Opera House (Peter R. Carl, proprietor): Denman Thompson and company gave Joshua Whitcomb 5th to a good audience. The Harrisons in Photos made their first appearance here 7th and 8th to only fair business. Anthony and Ella U. T. C. 10th and 11th. Lillian Cleves Foote in New Magdalen 12th. Coming: The World 13th, 14th and 15th.

Grand Opera House (C. Peck, proprietor): Frank Mordant in Old Shipmates 3d, giving a many picture of the bluff captain. The Danites was given 7th by a company including George and Lizzie Ullmer, H. W. Mitchell, Harry Pratt and Mollie Maeder. The performance was very satisfactory and business good. Thatcher's Minstrels also made their initial appearance here 8th. Business was not large, and provincial traveling has used up many of the company. Thatcher and Dougherty were nearly speechless, but their entire programme was original and interesting. Easter Concert 10th. Coming: Joseph Concert 14th; Haverly's Consolidated 18th, and Anna Dickinson as Hamlet 24th.

New Haven Opera House (Minnie Cummings, lessee): Manager Clayton brought back All at Sea 5th, 6th and 7th to good houses. Frank Bush and Kate Castle are the life of the party. Happy Hours gave the Hermit 10th. Coming: Passing Regiment 18th.

American Theatre (Press Eldridge, manager): Business fine the past week. New arrivals 10th are Prof. Anella, Frank Livingston, Kittle Shepherd, Shields and Richmond and Frazer and Hallon.

Items: Press Eldridge, the American manager, benefits 14th.—I hear that Frank Bush will star next season in a Jew character. If so, I predict success.—New Haven is a Paradise for deadheads, as competition is rife and our four theatres run on liberal principles. I make an estimate of from 400 to 600 each week, at the very least.

WILLIAMANTIC.

Loomer Opera House (S. F. Loomer, proprietor): Sol Smith Russell in Edgewood Folks 8th to good business. Booked: Anthony and Ella U. T. C. 15th.

DELAWARE.

WILMINGTON.

Thatcher's Minstrels 3d to good house. Minnie Palmer in My Sweetheart to 600 people; performance good. Booked: Frank Frayne 10th; Crabbs' benefit (local) 11th; First Regiment Band concert 13th; Strakosch Opera company in Trovatore 16th; Equine Paradox 17th, week; Forepaugh's Circus 14th.

DISTRICT OF COLUMBIA.

WASHINGTON.

National Theatre (John W. Albaugh, manager): Maggie Mitchell in Little Savage, Fanchon and Pearl of Savoy last week. Joe Jefferson opens in Rivals 10th; the Harrisons 17th.

Ford's Opera House (John T. Ford, manager): Smith and Mestayer's Tourists this week. Minnie Palmer 17th.

Capital Theatre (Jake Budd, manager): Carrie Lavarrie's California Specialty troupe.

Lincoln Hall: The Guernsey-Listemann

Concert company 10th. Our Boys, for benefit of Eva Henderson, by Minette Thompson and amateur talent 15th.

Items: "Mungo." Forepaugh's African elephant, died suddenly last Saturday. Mr. Forepaugh presented him to the National Museum to be stuffed. —Mlle. Rhea spent Good Friday in the city. —Prof. Carpenter in Mesmeric wonders at Willard's Hall this week.

GEORGIA.

AUGUSTA.

Augusta Opera House (N. K. Butler, Jr., manager): Alvin Joslin, 5th, to a large house.

Item: The city is full of circus people, getting ready to start off 8th.

ILLINOIS.

BLOOMINGTON.

Durley Hall (Tillotson and Fell, manager): The Hee Hardie company gave A Child of the State 6th to a fair audience.

Items: Frederick Warde closes his season in Joliet 13th. —E. M. Hooley, Egbert Jamieson and H. B. Phillips went from Chicago to Rockford to see Grace Cartland in Camille, and pronounced her very fine.

DANVILLE.

Lincoln Opera House (Leslie Davis, manager): Only a Farmer's Daughter 3d to a small audience, which was delighted, both with the play and its magnificent rendition. The Big Four 5th to small house.

The Gaiety (John Levy, manager): The Black Diamond this week to crowded business.

JOLIET.

Opera House (E. S. Barney, manager): New England Opera company in Mascotte 1st to light business. My Partner comes 8th. Hyde and Behman's Comedy company in Muldoon's Picnic 11th; Fred Warde's 13th and 14th; C. H. Smith Double Two Orphan combination 15th; Howard's Hibernica 17th and 18th.

ROCKFORD.

New Opera House (J. P. Norman, manager): Cartland Murray company during recess 3d to good business. Booked: Two Orphans 10th; New England Opera company 12th and 13th; Local date 14th and 15th; The World 17th and 18th; Corinne Merriemakers 20th; Thos. W. Keene in Richard III. 28th.

Item: A. A. Fonda, of this city, has been engaged as advance agent for Madison Square company No. 2.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): Adelaide Cherie in Only a Farmer's Daughter March 31; second visit; large audience. Robson and Crane in Our Bachelors 31; and Sharps and Flats 4th to light houses; Hoey and Hardie Child of State company comes 7th; Fred Warde appears 8th and 10th, followed by Januscheck 12th, and Barney McVieley 13th.

INDIANA.

EVANSVILLE.

Opera House (Thos. J. Groves, manager): Coming: The Wilbur Opera company in the Mascotte, 8th; Oliver Doud Byron, 12th.

At the Theatre (John Albecker, proprietor): Opens for the season, 10th, with Holmes and Malcolm, gymnasts; Ada Holmes, serio comic; Charles Glidden, banjo soloist; Grace Marston, song and dance; Wait'r Mack, change artist; Ida Storms, rope dancer; Huley and Flinn, song and dance; Dolly Foster, vocalist; S. B. McMurray, comedian; Billy Baker, negro comedian. Billy Baker will be the manager, with B. K. Hodges as scenic artist, and S. B. McMurray as stage manager.

FRANKFORT.

City Hall (Fisher and Smith, managers): The Lester combination March 28 and 29, to good business. Boston Ideal U. T. C., 15th.

KOKOMO.

Opera House (H. E. Henderson, manager): C. B. Gardner's Only a Farmer's Daughter (Adelaide Cherie), 4th, to only moderate business, a case of lynching and a local election proving too much for the people.

Items: Crawfordville and Peru, Ind., are prospecting for new opera houses. —Louise Dane, formerly of the Seymour Southern Ideal U. T. C. company, joined her husband in this city, 6th.

LAFAYETTE.

Grand Opera House (P. E. D. McGinley, manager): Frank Mayo as Davy Crockett March 31 to only fair business. Booked: Januscheck 10th; George H. Adams' Humpty Dumpty 13th.

Items: The H. and H. Child of the State combination has a very prosperous look in spite of the poor business that greeted them here. —The improvements lately made by Manager McGinley in the Grand have added much to its convenience and appearance.

NEW ALBANY.

New Albany Opera House (J. Harbenson, manager): George H. Adams' H. D. to fair business.

Crystal Palace (J. Slider, manager): This theatre opened 3d with a first-class performance, and did good business for the past week.

PERU.

Concord Theatre (L. M. Clark, manager): Gordon and Benjamin Minstrels 5th to very fair audience. Booked: Boston Ideal Uncle Tom company 19th.

TERRE HAUTE.

Opera House (H. M. Smith, manager): The Wilbur Opera company presented Mascotte 6th to fair business. Booked: George H. Adams' H. D. 15th.

Douglas Hall: The Little Concert company 8th to light business.

Atlantic Garden Theatre (P. M. Shumaker, proprietor): Business has been good the past week.

IOWA.

BURLINGTON.

New Opera House (George A. Duncan, manager): Harry Webber's Nip and Tuck 8th, matinee and evening, to good houses. Haverly's Strategists have been secured for Manager Duncan's benefit, which is announced to take place 29th.

Grimes' Opera House (R. W. Washburn, manager): Robson and Crane in Our Bachelors 7th to only moderate business (Good Friday).

COUNCIL BLUFFS.

Dohany's Opera House (John Dohany, manager): Annie Pixley March 31 to good business. Swedish Quartette 1st to slim audience. Hyde and Behman's Muldoon's Picnic 3d to crowded house. Duprez and Benedict's Minstrels 7th. Frank Allen 10th, week.

DAVENPORT.

Burtis' Opera House (Howard Burtis, proprietor): My Partner 5th to a fair house. My Geraldine came 7th.

DUQUOUE.

Opera House (Duncan and Waller, man-

gers): My Partner 3d to good business. B. McAuley 6th to a fair audience, presenting A Messenger from Jarvis Section. (Barney ought to swear off.) Annie Pixley, booked for 8th, has canceled. Tom Keene came 7th in Richard III. to big business. Florence Herbert combination comes 17th. Stephany Hasenwinkle Ideal billed for 14th and 15th.

DES MOINES.

Moore's Opera House (W. W. Moore, manager): Annie Pixley 1st to good business. Thomas Keene 3d and 4th to fair business. My Geraldine 5th and 6th to beggarly business. Booked: Duprez and Benedict's Minstrels 11th; Swedish Lady Quartette 21st; My Partner 28th.

Academy of Music (Wm. Foster, manager): Frank E. Aiken week of 3d to light business. Booked: Jolly Bachelors 24th; Haverly's Strategists 26th.

Lewis' Opera House (East Des Moines): Acme Comedy company week of 3d to fair business.

IOWA CITY.

Opera House (John Coldren, manager): T. W. Keene in Richard III. to crowded house 5th. Booked: John McCullough 18th.

KEOKUK.

Keokuk Opera House (D. L. Hughes, manager): My Geraldine March 30 to fair attendance. Fred Warde in Richard III. and Iago 3d and 4th to large and appreciative audiences. Robson and Crane 6th did fairly. Januscheck 14th. Duprez and Benedict's Minstrels 17th. John McCullough 21st. B. W., P. and W. 25th.

Item: Nothing booked at Gibbons'.

MARSHALLTOWN.

Woodbury Opera House (Leon Goodwin, manager): Bartley Campbell's My Geraldine 4th to good business. Seats are selling rapidly for the Madison Square company in Hazel Kirke; Duprez and Benedict's Minstrels 27th.

SIOUX CITY.

Academy of Music (W. H. Grady, manager): Phosha McAllister March 29 and 30 to very poor houses. Madison Square company, No. 2, 5th to good house.

KANSAS.

ATCHISON.

Corinthian Opera House (R. Heim, agent): Holman English Opera company billed for the 5th failed to appear, due to the death of a child of Mrs. Bradshaw (Mrs. Holman). The company disbanded, and have returned to Canada. The reserve for Mascotte was large. Coming: Swedish Ladies Quartette 11th.

BURLINGAME.

Union Hall (Dick Spaulding, manager): The Farham Dramatic company from March 25 to 10th, in Two Orphans, East Lynne, etc., to fair business.

Items: J. H. Hune, property man, and Christine Darix, old woman of the Forham Dramatic company, were married in Osage City, Kas., March 23. —Since the erection of Union Hall, Burlingame has become quite an important show town. The hall is large and commanding, and the stage well supplied with scenery, etc.

EMPORIA.

Whitley Opera House (H. C. Whitley, manager): Holman Opera company in Patience 10th; New Orleans Minstrels 12th and 13th; Leavitt's Rents Minstrels 14th; Januscheck 17th.

LAWRENCE.

Liberty Hall (J. P. Ross, manager): Coming: John A. Stevens' Comic Opera company 10th; Kemyenji 11th.

Item: The Webber family are playing a two weeks' engagement in a private hall.

TOPEKA.

Crawford's Opera House (Lester Crawford, manager): The Holman Opera company failed to show up, without notifying Manager Crawford as to cause. Coming: Kemyenji Concert company 12th; New Orleans Minstrels 15th; Jolly Bachelors 17th; Rents Santley 19th; Oscar Wilde 20th.

MAINE.

BANGOR.

Bangor Opera House (Frank A. Owen, manager): Coming: Fall's Celebrated Case company, 13th; Collier's Banker's Daughter, 20th; Baird's Minstrels, 24th.

PORTLAND.

New Portland Theatre (Frank Curtis, manager): The Rents Santley troupe drew two packed houses 7th and 8th. The Legion of Honor party canceled 13th and 14th. Genevieve Ward billed for 14th and 15th in Forget-Me-Not.

City Hall: Stockbridge has sold all the seats for the Cary Concert, 11th. Boston English Opera in Patience 13th.

MASSACHUSETTS.

AMESBURY.

Merrimack Opera House (Kelly and Woods, managers): Jarrett and Rice's Fun on the Bristol 2d to a good house. Butler's Giganteans 6th to fair house. John A. Stevens in Unknown 10th—ushers' benefit.

CHELSEA.

Academy of Music (J. B. Field, manager): The Miniature company gave a good entertainment 2d to very light business. The Jollities company in Electrical Doll 6th to immense house.

LOWELL.

Huntington Hall (H. A. Rugg, manager): Buffalo Bill, 3d, to a packed house. Joseph Murphy to good business, 6th. Emma Abbott gave the mad scene from Lucia, together with Patience, 7th, to an enthusiastic audience. Atkinson's Jollities with Anna Gunther, as the Electrical Doll, 10th.

Music Hall (Simons and Emery, lessees): Billed: Rents Santley, 11th; Banker's Daughter, 12th; Genevieve Ward, 13th; Barry and Fay, 15th.

LYNN.

Music Hall: Banker's Daughter, 6th, to a packed house; All the Rage, 8th, to poor business. Coming: Madison Square company, 10th in the Professor, 18th; Lotta, May 5.

G. A. R. Coliseum: John A. Stevens, in Unknown, 8th, to the largest audience ever assembled to witness a dramatic performance in this city.

MILFORD.

Music Hall: Booked: Jollities, 21st; Muldoon's Picnic, May 3; My Partner, 13th.

NEWBURYPORT.

City Hall (George H. Stevens, agent): Sol Smith Russell in Edgewood Folks, under G. A. R. management, 5th to a small but satisfied audience. Skiff's California Minstrels gave the best show given here this season to a good house; every body satisfied. Booked: Barry and Fay's Muldoon's Picnic company 11th; J. M. Hill's All the Rage 13th; Collier's Banker's Daughter 18th; Brignoli Grand Concert company 20th; The Professor 24th; Jollities 28th; Joshua Whitcomb May 4.

PITTSFIELD.

Academy of Music (C. P. Upson, man-

ager): Emma Abbott Opera company in Patience 5th to a crowded house. Harris' Mrs. Partington Comedy company 6th, matinee and evening to fair business. Fun on the Bristol 8th to good business.

SPRINGFIELD.

Gilmore's Opera House (W. C. Lenoir, manager): Genevieve Ward 3d to fair house. Frank Mordant in Old Shipmates 5th to a large and well-pleased audience. Fun on the Bristol 7th to fair business. Halleck's Muldoon's Picnic combination 10th. Booked: Sol Smith Russell 13th; Lilliputian Opera company 15th.

TAUNTON.

Music Hall (A. B. White, proprietor): Sol Smith Russell in Edgewood Folks, 3d, to a large house. Leavitt's Rents Santley company, 5th, to good business. Hill's All the Rage, matinee and evening performance, 6th, to fair houses.

WALTHAM.

Music Hall (R. B. Foster, manager): Buffalo Bill, 4th, to a good-sized audience. Booked: John A. Stevens in Unknown, 11th; Jollities, 15th.

MICHIGAN.

ADRIAN.

Opera House (Chas. Humphrey, manager): The Little Concert company 4th to a fair house; Len and Rex company in A Celebrated Case 6th to good house. Billed: Kate Claxton 18th.

ALBION.

Albion Opera House (M. C. Moore, manager): Corinne Merriemakers 3d to crowded house; company first class.

Item: Charles G. Amdin for the past four months with the Holman Opera company reports that that company had a good season.

DETROIT.

An unusually dull week was the past one. Neither opera house had much to attract. At the Detroit, poor Garry Hough was made a scapegoat of by a gang of amateurs pretending to give him a benefit, whereas in reality it was but an opportunity for them (the amateurs) to parade themselves before the public. Little and company gave a concert Wednesday night, which did not prove as attractive as former ones. Saturday afternoon and evening the Mahn Opera company presented Boccaccio and Patience, the latter for the benefit of our popular manager, Charles A. Shaw. Two good houses were drawn, the benefit proving, as it always does, a "bumper." This week, Aldrich and Parslow in My Partner latter half of week.

Whitney's Grand: This house was closed every evening but one, the latter occasion being a lecture. This week, the Kennedy Family two nights, in Scotch ballads; Lotta two nights in Bob; Boston Ideals last two nights and matinee—Fatintza, Mascotte and Private; Frank Mayo, 17th; Michel Strogoff, 24th.

EAST SAGINAW.

Academy of Music (S. G. Clay, manager): Sprague's Georgia Minstrels 1st, good house; John T. Raymond in Fresh had a full house; Kate Claxton next week.

GRAND RAPIDS.

Powers' Opera House (W. H. Powers, lessee and manager): John T. Raymond, supported by a fair company, played Fresh 3d, to a good house. The Corinne Merriemakers, 5th and 6th, in Magic Slipper and Mascotte, to only fair business. Kate Claxton in Two Orphans, 7th, to good business. Booked: Pay Templeton, 10th; Aldrich and Parslow, 11th and 12th; Lotta, 14th; Smith's U. T. C., 15th; Frank Mayo, 25th.

KALAMAZOO.

Kalamazoo Opera House (Chase and Solomon, manager): Corinne Merriemakers, 7th, in Magic Slipper; light business. Kate Claxton and company, 8th, in Two Orphans, good house. Booked: Charlotte Thompson, 19th.

Academy of Music (John O. Redpath, manager): Will open 8th May with John McCullough in Virginius; following comes the Apollo Club of Chicago, assisted by E. Remyenji.

MINNESOTA.

MINNEAPOLIS.

Academy of Music: Schuyler Colfax 4th to full house. Annie Pixley 5th to good business; date of 6th canceled on account of her sickness. Booked: Madison Square Theatre company in Hazel Kirke 7th and 8th; T. W. Keene 13th, 14th and 15th; Robson and Crane 24th, 25th and 26th.

Pence Opera House: Phosha McAllister in Crimson Cord week of 3d to fair business. Booked: Prof. Martino 13th, 14th and 14th.

Items: The new drama, by Charles Sweetland, entitled The Crimson Cord, was brought out by Phosha McAllister and her company at Pence Opera house last week. It cannot be called a success; lacking in plot, coherence, dialogue and situation. Miss McAllister may conclude to star in it after trimming it into an acting version. —A. R. Phelps has severed his connection with the McAllister company and will manage Kivality Bros. next season. —Annie Pixley was confined to her room during most of her Minneapolis engagement with a severe attack of malarial fever, and canceled all her dates to Milwaukee.

ST. PAUL.

Opera House (Charles Hains, manager): Annie Pixley in M'Lisa 3d and 4th to splendid houses. Miss Pixley met with a very flattering reception, completely captivating the audience by her attractive singing and vivid portrayal of the character of M'Lisa; the company gives a satisfactory performance throughout. Schuyler Colfax lectured on "Our Martyred Presidents" 5th to a very slim house. Booked: Thomas Keene 10th to 12th; Madison Square Theatre company, No. 2, 13th to 15th.

Items: Harry Phillips, business manager Thomas Keene company, also R. S. Wires, business manager Madison Square Theatre company, No. 2, are in town looking after the interests of their companies.

STILLWATER.

Grand Opera House (E. W. Durant, manager): Barney McAuley 9th to fair house. The Fay Templeton company in Mascotte was thoroughly enjoyed by a large audience, notwithstanding the non appearance of Miss Fay, who had a bad cold. Her mother supplied the role in an acceptable manner. Clifford combination three nights and matinee this week. T. W. Keene plays Richard III. 17th.

MISSOURI.

ST. JOSEPH.

Tootle's Opera House (C. F. Craig, manager): Haverly's World company did not show up, dates cancelled. Hazel Kirke returned last to fair business. Mr. Dillon was sick and unable to appear. The Holman Opera company came in on time, but gave no performance. Booked: John McCullough, 10th and 11th, in Virginius; and the Gladia tor; Oscar Wilde, 18th; John A. Stevens,

19th and 20th; Jolly Bachelors Opera company; Willie Edouin's Sparks' company, 17th.

Item: When the Holman Opera company arrived in the city on Tuesday, little George Holman, son of A. D. Holman, appeared to be in perfect health, but towards night he was suddenly stricken with congestion of the brain, and in less than twelve hours was dead. The company disbanded here on account of it, and all left for Canada.

NEBRASKA.

OMAHA.

Boyd's Opera House (R. L. Marsh, manager): T. W. Keene March 31 and 1st to large business. Madison Square company gave Hazel Kirke 3d and 4th to very large houses. Duprez and Benedict's Minstrels gave a very poor show to a very large house 6th.

WORCESTER.

Music Hall (R. M. Reynolds, manager): The Harrison's in Photos 3d, to light business. Jarrett and Rice's Fun on the Bristol party 5th to a good house. Sol Smith Russell in Edgewood Folks 6th, matinee and evening to large audiences. Booked: The Banker's Daughter 10th. Denman Thompson 13th. Mechanics' Hall (W. A. Smith, secretary): The favorite Wilkisons in U. T. C. 6th.

NEVADA.

CARSON CITY.

Carson Opera House (John T. Preddy, manager): Leavitt's Gigantean Minstrels March 30 to a splendid house.

NEW HAMPSHIRE.

MANCHESTER.

Manchester Opera House (E. W. Harrington, manager): Fun on the Bristol drew a large and well-pleased audience 4th. Emma Abbott Concert company in Chimes of Normandy 6th to a large house. Joseph Murphy appeared 7th (good Friday) in Kerry Gow and Shaun Rhue to good business. Booked: Rents Santley company 13th; Collier's Banker's Daughter company 14th; Hill's All the Rage 15th.

Item: Manager Atkinson of the Fun on the Bristol company will manage the Pickwick Theatre and summer garden, St. Louis, for E. E. Rice, this summer.

NEW JERSEY.

JERSEY CITY.

Academy of Music (W. H. Brown, manager): This week, Haverly's Patience company 10th, 11th and 12th. Counsellor Seville will lecture on "Guttenism" night of 13th.

TRENTON.

Taylor Opera House (John Taylor, manager): The Professor 3d delighted a select audience. Thatcher's Minstrels 6th gave an old fashioned minstrel performance to good house. Booked: Jarrett and Palmer's Uncle Tom 11th; Tony Pastor 15th; Salesbury's Troubadours 20th.

Item: Great Royal Circus due here 17th, and Barnum's due May 16th.

NEW YORK.

ALBANY.

Leland Opera House (Mrs. Charles E. Leland, manager): Anthony and Ellis, 3d, 4th and 5th, to poor business. This combination is strong in bloodhounds and donkeys, but decidedly weak in dramatic ability. Coming: The Vokes, 10th and 11th; Madison Square company 12th and 13th, in Hazel Kirke; Edwin Booth, 14th and 15th.

Twiddle Hall (Wm. Appleton, Jr., manager): Atkinson's Jollities, in Electrical Doll, 3d and 4th, to very good business. Boston Ideals will sing Bohemian Girl 10th.

Music Hall (George E. Oliver, manager): Emma Abbott Grand Opera company, 13th, sang Martha, to very large and exceedingly well pleased audience. Coming: Tony Pastor, 11th and 12th; Herne's Hearts of Oak for 13th, 14th and 15th.

Levanter's Theatre (F. F. Levanter, manager): Business still continues excellent with attractive bill for present week. On the 11th, manager announces a benefit performance for "Betty and the Baby."

AUBURN.

Academy of Music (E. J. Matson, manager): 100 Wives 3d to a very light house. Jay Rial's U. T. C. to a crowded house.

Opera House (A. Shimer, manager): Booked: Hague's European Minstrels 12th; Fun on the Bristol 14th; Vokes Family 15th.

HATFIELD.

Opera House (H. C. Ferran, manager): Hyde and Behman's Muldoon's Picnic 5th to big business. Booked: George Holland's Colonel company 14th.

Item: Harry A. Froom, formerly of The Minnors, but now advance agent for the George Holland Colonel company, made your correspondent a very pleasant call the other day.

BUFFALO.

Academy of Music (Meech Bros., managers): J. K. Emmet was advertised week of 3d to produce his new play Fritz Among the Gypsies, but instead played his well worn Fritz in Ireland to only fair business. Booth, as Richelieu and Hamlet, 10th and 11th. Large advance sale. Mlle. Rhea, return visit, 13th, 14th and 15th; also large sales. Mahn's Comic Opera company in Patience, 17th, 18th and 19th.

St. James Hall (Pint and Carr, managers): Royal Hand Bell Ringers 6th to big house. Benefit of C. G. Flint 13th, retiring Boston Ideal Opera company in Chimes in Normandy.

The Adelphi (Joseph Lang, manager): Gray Stevens company in Saved from the Storm, preceded by fair show, to full houses all week. Leavitt's All Star Specialty company opened 10th to a crowded house.

BINGHAMTON.

Academy of Music (A. D. Turner, manager): The World 3d to small house; One Hundred Wives 4th to good house.

ELMIRA.

Opera House (W. E. Bardwell, manager): The World 6th to very good business. Vokes Family 8th to good business. F. S. Chanfrau 12th. Booked: Anna Dickinson 17th.

ITHACA.

Wilgus Opera House (H. L. Wilgus, manager): George Holland combination in The Colonel gave an excellent performance to a fair house. Brooks and Dickson's World 4th to good business. Booked: White and Parsons' Comedy company 12th; Snelbaker's Majestics 13th; Anna Dickinson 18th.

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): James F. Crossen's Celebrated Case company 1st to fair business. Coming: Brooks and Dickson's World 8th; George Holland in The Colonel 12th; Danites 14th; Fay Templeton Olivette company 20th. Tony Denier's H. D., booked for 13th, have canceled.

brated Case combination 7th and 8th to very light business. Billed: Hess' Opera company 10th and 12th; Lotta 11th; Frank Mayo 14th and 15th.

Music Hall: The Little Concert company 6th to a very light house.

Items: H. B. Mann signed a contract on the 3d with Henry Wolfson, manager of Baum's Pavilion, Chicago, to give comic opera during the summer season at that place of resort. Season will commence May 27.—Gus Bothner, advance for Hess' Comic Opera, and George W. Floyd, advance for Lotta, was in the city 3d.—The Little company opened the new opera house at Delphi, Ind., 7th.—Julius Berghy, basso, and Della Oakford, contralto, have recently joined the Little company.

PENNSYLVANIA.

HARRISBURG.

Opera House (H. J. Steel, manager): My Sweetheart 3d to a fair house; Snelbaker's Majesties 8th to a good house. Booked: Frank Frayne 15th.

PITTSBURG.

Opera House John A. Ellsler, manager): Lotta, supported by that sterling actor, P. A. Anderson and a fair company, closed a very large week's business 8th. Bob was given its first performance in this city 3d, and held the boards during the entire week, to lukewarm appreciation. Campbell's Galley Slave 10th; Annie Pixley 17th.

Library Hall (Fred A. Parker, manager): Notwithstanding the solemnity of the season, that excellent actress, Charlotte Thompson, succeeded in drawing good houses last week. Her support was good, and the repertoire was effectively rendered. Jay Rial's U. T. C. 10th; Fanny Davenport 17th.

Academy (H. W. Williams, manager): An excellent entertainment last week to large business. A straight variety bill is offered for the coming week. Leavitt's Specialty company 17th.

Harris' Museum (P. Harris, manager): As usual, a large business was done last week. No new announcements for coming week.

Fifth Avenue Museum (A. C. Hunter, manager): A good week's business was closed 8th.

Items: T. C. Johnston, of Harris' Museum, left 8th, for a brief visit to his home in New York.—Three members of the Academy orchestra were called home last week, on account of death's doings.—E. A. Keichhoefer was called to Baltimore to be present at the death of his father. Geo. Sprindler's mother died in this city, as also did the mother of Mr. Morgenroth.—Prof. John Emery, late piano player at Harris' Museum, was married some few weeks ago to a Philadelphia lady of considerable fortune.—Souvenirs are now being prepared for the Davenport engagement at Library Hall, for the evening of 21st, in commemoration of Miss Davenport's farewell benefit in this city.—H. C. Schwab denies the rumor that he will be connected with the management of Harris' Museum next season. He will only have charge of the press business for Mr. Harris.—A movement is on foot to get up a benefit for Manager Parke, on the afternoon of the 19th. Miss Davenport has volunteered her services.—George June, business manager of the Charlotte Thompson company, says his company is willing to give a benefit for the Actors' Fund.

RHODE ISLAND.

PROVIDENCE.

Opera House (George Hackett, manager): Emma Abbott Opera company four nights this week; Denman Thompson two nights.

Theatre Comique (Hopkins and Morrow, managers): Pat Rooney and Kate Rooney are special attractions that head a long list of specialties for the present week.

Items: Messrs. Hopkins and Morrow have leased the Coliseum at Rocky Point for the coming summer.

SOUTH CAROLINA.

CHARLESTON.

Owens' Academy of Music (J. M. Barron, manager): Charles Davis and Alvin Joslin on 3d and 4th to only moderate business. This closes the dramatic season. Smith's Tourists played here on March 31 and 1st to crowded houses.

TENNESSEE.

MURFREESBORO.

Opera House (J. R. Osborn, manager): Mattie Danlap, of Nashville, who has recently been studying in New York, will give a series of dramatic recitals 11th.

Items: Thomas W. Brown, representing Madison Square Theatre, was in the city 4th making arrangements for the appearance of Hazel Kirke, No. 8, 28th.—The opera house is for lease for one, three or five years.—Sol Smith Russell and the Chantrelles have been booked for next season, and all companies will be given dates as usual.—Coup's Circus billed for 15th.

VIRGINIA.

WICHITANIA.

Theatre (W. T. Powell, manager): The Tourists 7th and 8th to fair business. Billed: Morton's Big Four Minstrels 10th; Audran's Opera company 12th, for four nights and matinee.

WISCONSIN.

MILWAUKEE.

Grand Opera House (J. Nunnemacher, manager): Kate Claxton, Two Orphans, 3d, 4th, 5th, to light business. Annie Pixley booked for week of 10th, but now lies ill of malarial at Minneapolis, and it is doubtful if she will be here.

Academy of Music (Harry Deakin, manager): Tillie Stephany and company 7th, 8th, 9th will attract good houses, being no counter attraction. Mlle. Hellini, in concert, 11th.

Item: J. Nunnemacher and wife left for New York 7th. It is probable that he will endeavor to secure some New York Theatre, and thus discontinue his management here. Jacob Litt will act for him here during the balance of this season.

CANADA.

HAMILTON.

Grand Opera House (J. R. Speckman, manager): The Pathfinders 7th and matinee to good business. Booked: Mr. and Mrs. Chantrelle 10th; Katherine Rogers 11th, canceled; Gus Williams 17th; Tom Thumb 14th and 15th; John Townsend's benefit 20th; Haverly's Opera company 28th; concert by Gossamer Lightman 28th.

Item: Manager Speckman expresses his willingness to co-operate with any combination playing in Hamilton who will give a matinee performance in aid of the Actors' Fund, giving the free use of house, attaches, etc.

OTTAWA.

Grand Opera House (John Ferguson, manager): Tony Deane's H. D. came 3d to standing room only. Booked: Passing Regiment

12th and 13th; John T. Raymond 14th and 15th; Katherine Rogers 22d; Gus Williams 26th; Leavitt's Rents-Santley company 28th.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

ACME OPERA CO.: Fostoria, O., 13; Zanesville, 14; Wheeling, W. Va., 15; Baltimore, Md., 17; week; Washington, 24; week; New York, May 1.

ACME COMEDY CO.: Nevada, Ia., 10, week; Webster City, 17, week; Fort Dodge, 24, week.

ANNA DICKINSON: Pittston, Pa., 13; Scranton, 14; Wilkesbarre, 15.

ANNIE PIXLEY: Milwaukee, 10, week; Pittsburgh, Pa., 17, week; Philadelphia, 24, week; New York, May 1, week.

ADA GRAY: Chicago, 10, week.

BUFFALO BILL: Boston, 10, week.

BARTLEY CAMPBELL'S MY GERALDINE: Chicago, 10, week; Denver, Col., 17, week.

BROOKS AND DICKSON'S WORLD CO., No. 1: Philadelphia, 10, week.

BAIRD'S MINSTRELS: Halifax, N. S., 10, week.

BIJOU OPERA CO.: Richmond, Va., 13, 14, 15.

B. MOAULEY COMPANY: Springfield, Ill., 13; Bloomington, 14; Logansport, 15; Sandusky, 17; Springfield, 18; Chillicothe, 20; Portsmouth, 21; Ironton, 22; Cincinnati, 24, week.

CHARLES FORBES DRAMATIC CO.: Chicago, 17, week.

GROSSEN'S CELEBRATED CASE: Troy, N. Y., 13, 14, 15.

CHARLOTTE THOMPSON: Urbana, O., 14; Dayton, 15; Richmond, Ind., 17; Fort Wayne, 18; Kalamazoo, Mich., 19; Muskegon, 20; Grand Rapids, 21, 22.

CARTLAND-MURRAY CO.: Milwaukee, Wis., 13, 14, 15; Kenosha, 17, 18; Aurora, Ill., 19, 20, 21, 22.

CORINNE MERRIMAKERS: Valparaiso, Ind., 13; Racine, Wis., 14; Milwaukee, 15; Madison, 17; Janesville, 18; Monroe, 19; Beloit, 20, 21; Elgin, Ill., 22.

C. L. DAVIS (Alvin Joslin): Lynchburg, Va., 13; Petersburg, 14; Norfolk, 15; Richmond, 17; Charlottesville, 18; Staunton, 19; Hagerstown, Md., 20; Huntington, Pa., 21; Altoona, 22.

ERIC BAYLEY'S COLONEL CO.: Indianapolis, Ind., 13, 14; St. Louis, Mo., 24, week; Springfield, Ill., May 1; Decatur, 2; Lafayette, Ind., 3; Terre Haute, 4; Richmond, 5; Cincinnati, 8, week; Chicago, 15, two weeks.

EDWIN CLIFFORD COMB.: St. Paul, Minn., 14, 15, 16.

EDWIN BOOTH: Utica, N. Y., 13; Albany, 14, 15; New York, 17, two weeks.

EMMA ABBOTT OPERA CO.: Providence, R. I., 13; Hartford, Conn., 14; Bridgeport, 15; Philadelphia, Pa., 16, 18, 19, 20, 21, 22; Washington, D. C., 22, week.

FANNY DAVENPORT: Ann Arbor, Mich., 13; Sandusky, O., 14; Erie, Pa., 15; Pittsburgh, 17 to 22.

FRANK E. AIKEN DRAMATIC CO.: Lincoln, Neb., 17, week.

FAY TEMPLETON CO.: Iowa, Mich., 13; Flint, 14; Jackson, 15; Finley, 17; Irving, 18; Erie, Pa., 19; Jamestown, N. Y., 20; Honesville, 21; Waverly, 22; Toronto, 23; Scranton, Pa., 24; Brooklyn, N. Y., May 1, week.

FUN ON THE BRISTOL COMB.: Troy, N. Y., 13; Auburn, 14; Syracuse, 15; New York, 17, week.

FRANK MAYO: Defiance, O., 13; Toledo, 14, 15.

FORD'S OPERA CO.: New Orleans, 10, one week; Memphis, Tenn., 17, week; Nashville, 24, 25, 26; Frankfort, Ky., 27; Lexington, 29, 30; Mayville, May 1; Portsmouth, O., 2; Columbus, 3, 4, 5; Cincinnati, 8; Chicago, 15, two weeks; St. Louis, June 12, for the summer.

Geo. H. Adams' HUMPTY DUMPTY TROUPE: LaFayette, Ind., 13; Danville, 14; Terre Haute, 15; Decatur, Ill., 17; Peoria, 18; Burlington, Ia., 19; Quincy, Ill., 20; Jacksonville, 21; Springfield, 22.

GENEVIEVE WARD: Lawrence, Mass., 13; Boston, 14, 15.

GRAY'S FRENCH OPERA CO.: Philadelphia, 10, week.

GEORGE HOLLAND COLONEL CO.: Lockport, N. Y., 13; Batavia, 14; Genesee, 15; Oswego, N. Y., 17; Syracuse, 18, 19; Oneida, 20; Rome, 21; Schenectady, 22.

HARRISON (PHOTOS): Baltimore, Md., 10, week; Washington, D. C., 17, week.

HAVELY'S OPERA CO.: Newark, N. J., 14, 15; Troy, N. Y., 17, 18; Gloversville, 19; Rochester, 20, 21, 22.

HAVELY'S MICHAEL STROGOFF CO.: Cincinnati, O., 10, week.

HAVELY'S EUROPEAN MASTODONS: Boston, 10, week; Hartford, 17; New Haven, 18; Holyoke, 19; Springfield, 20; Albany, 21, 22; Troy, 24.

HILL'S JOSHUA WHITCOMB: Williamstic, Conn., 13; Providence, R. I., 14, 15; New Bedford, Mass., 16.

HERNIE'S HEARTS OF OAK: Albany, N. Y., 13, 14, 15.

HYDE AND BERMAN'S MULDOON'S PIONIC CO.: Goshen, Ind., 13; Hillsdale, Mich., 14; Crestline, O., 15; Canton, 17.

HOKY AND HARDIN CHILD OF STATE COMB.: Hamilton, O., 13; Springfield, 14; Dayton, 15; Zanesville, 17, 18; Akron, 19; Cleveland, 20, 21, 22; Pittsburgh, Pa., 24, week.

HANLON BROTHERS: St. Louis, 10, week; Detroit, 17, week; Toronto, 24, week.

HAGGARD'S OPERA CO.: Buffalo, May 1, week; Albany, 8, week.

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14, 15; St. Louis, 17, week; Indianapolis, 24, week.

MY PARTNER (ALDRICH AND PARSONS): Detroit, Mich., 13, 14, 15; Bay City, 17; P. H. Huron, 18; Toronto, Can., 19, 20, 21.

LITTA CONCERT CO.: Para, Ill., 13; Clinton, 14; Rochester, Minn., 17; Minneapolis, 18; Stillwater, 19; St. Paul, 20; Alexander, 21; Fergus Falls, 24; Winnipeg, Manitoba, 27, 28, 29; Emerson, May 1.

LEE AND RIX (CELEBRATED CASE): Tiffin, O., 13; Mansfield, 14; Massillon, 15; Coshocton, 18; Newark, 19; Columbus, 20, 21, 22.

MRS. PARTINGTON COMBINATION: Florence, Mass., 13; Shelburn Falls, 14; North Adams, 15; Boston, 17, one week.

MORTON'S BIG FOUR MINSTRELS: Lewistown, W. Va., 13; Charleston, 14; Huntington, 15; Ironton, O., 17; Portsmouth, 18; Maysville, Ky., 19.

MAGGIE MITCHELL: New York City, 10, week.

MITCHELL'S PLEASURE PARTY: Chicago, 10, week.

MR. AND MRS. G. S. KNIGHT (BARON RUDOLPH): St. Louis, 10, week.

MARY ANDERSON: Brooklyn, 17, two weeks.

MILTON NOBLES: Pueblo, Col., 13, 14; Cheyenne, Wyo., 15; Laramie, 17; Ogden, Utah, 19; Salt Lake City, 20, 21; San Francisco, 24, four weeks.

M. B. CURTIS: Philadelphia, 10, week; Boston, 17, week; Buffalo, N. Y., 24, 25, 26.

HAZEL KIRKE, No. 5: West Point, Ga., 13; Lagrange, 14; Griffin, 15; Forsyth, 17; Burnsville, 18; Rome, 19; Dalton, 20; Knoxville, Tenn., 21, 22.

MADISON SQUARE THEATRE CO. (THE PROFESSOR): Montreal, 10, one week; Concord, N. H., 17; Lynn, 18; Dover, 19; Portsmouth, N. H., 20; Portland, Me., 21, 22; Newburyport, Mass., 24; New Bedford, 25; Pawtucket, R. I., 26; New Britain, Conn., 27; Orange, N. J., 28; Patten, 29.

MADISON SQUARE THEATRE CO., No. 2: Redwing, Minn., 13; Hastings, 14; Stillwater, 15.

NEW ORLEANS MINSTRELS: Bellefontaine, O., 13; Marion, 14; Galion, 15.

NEIL BURGESS COMEDY CO.: Brooklyn, E. D., 10, week; Bridgeport, Conn., 17; New London, 18; New Britain, 19; Providence, R. I., 20, 21, 22; Boston, 24, one week.

ONLY A FARMER'S DAUGHTER: Baltimore, Md., 10, week; Hagerstown, Md., 17; Cumberland, 18; Parkersburg, W. V., 19; Ironton, O., 20; Portsmouth, 21; Chillicothe, 22; Cincinnati, 24, week.

ONE HUNDRED WIVES: Cleveland, O., 10, week; Philadelphia, 24, one week.

OLD SHIPMATES: New London, Conn., 14; Norwich, 15; Providence, 17, 18, 19; New Bedford, 20, 21; Pawtucket, 22.

OLIVER DOUG BYRON: Vincennes, Ind., 13; Greencastle, 14; Richmond, 15; Cincinnati, O., 17; Lancaster, 24; Zanesville, 25; Sandusky, 26; Toledo, 27; Jackson, Mich., 28; South Bend, Ind., 29.

PROSA MCALISTER COMB.: Fargo, Dak. T., 14, two weeks; Grand Forks, 29; Emerson, 30; Winnipeg, Man., May 1, for unlimited season.

RANCH NO. 10: St. Louis Mo., 17.

RICK'S SURPRISE PARTY: Philadelphia, 10, week.

ROBSON AND CRANE: Chicago, 10, two weeks.

SMITH AND MESTAYER'S TOURISTS: Washington, D. C., 10, week; Greenville, S. C., 24; Charlotte, N. C., 25; Danville, Va., 26; Richmond, 27, 28; Washington, D. C., 10, week.

SAM DEVERE (JASPER): Fort Wayne, Ind., 13; Indianapolis, 14, 15; St. Louis, 16, week; Chicago, 24, week; Detroit, Mich., May 1, week.

SALSURY'S TROUBADOURS: New York city, 10, week.

SOL SMITH RUSSELL: New Britain, Conn., 13; Winsted, 14; Waterbury, 15; Albany, N. Y., 17.

THOMAS W. KEENE: Minneapolis, Minn., 13, 14, 15; Stillwater, 17; Eau Claire, Wis., 18; Madison, 19; Milwaukee, 20, 21, 22.

THE JOLLITIES: New Bedford, Mass., 13; Waltham, 15.

TOM THUMB CO.: Hamilton, Ont., 14, 15; Toronto, 17, week; Rochester, N. Y., 24, week.

WHITE AND PARSONS' COMEDY CO.: Cortland, N. Y., 13; Cazenovia, 14; Oneida, 15; Rome, 17; Ilion, 18; Herkimer, 19; Canajoharie, 20; Fort Plain, 21; Gloversville, 22; Cohoes, 24.

PALACE HOTEL, SAN FRANCISCO, March 27, 1892.

J. MEREDITH DAVIES, General Agent Chicago and Northwestern Railway.

DEAR SIR:—Ere our departure, permit me, in behalf of myself and the Gensinger Opera company, to say to you that we found the equipment of the Chicago and Northwestern Railway superb; the Imperial Dining Cars unequalled for beauty, and their cuisine first-class—equal to the very best hotels.

Thanking you for your attention while in the city, believe me to remain,

Yours very truly,

GUSTAV AMBURG, Manager.

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How to Save.

All hard workers are subject to bilious attacks which may end in dangerous illness.

Parker's Ginger Tonic will keep the kidneys and liver active, and by preventing the attack save much sickness, loss of time and expense.—Detroit Press.—Com.

Beauty Regained.

The beauty and color of the hair may be safely regained by using Parker's Hair Balsam, which is much admired for its perfume, cleanliness and dandruff eradicating properties.—Com.

The Distinguishing Charm.

A delightful fragrance of freshly gathered flowers and spices is the distinguishing charm of Floreston Cologne.—Com.

MR. ED. P. TEMPLE.

Singing Comedian of R. D'Oyley Carter's English company. Address MIRROR

MR. CHARLES C. MAUBURY.

Bartley Campbell's Galley Slave Co. Season of 1891-92.

MR. MILTON NO

NEW YORK AMUSEMENTS.

Union Square Theatre.

A. M. PALMER.....Proprietor and Manager

EVERY EVENING AT 8.

SATURDAY MATINEE at 1:45.

LAST WEEK
of the great
SUCCESS OF THE SEASON.LIGHTS
LONDON.

Monday, April 17, will be presented a new play in three acts, entitled
FAR FROM THE MADDING CROWD,
 in which Miss Clara Morris will create the leading role.
 New Scenery by Mr. B. Marston.
 New Music by Mr. Hy Tinsington.
 Seats for Lights of London and Far From the Madding Crowd now on sale.

Booth's Theatre.

MR. JOHN STETSON, Proprietor and Manager

THIS WEEK ONLY.

Every Evening and Saturday Matinee.

SALSBURY'S TROUBADOURS

in Bronson Howard, Esq.'s new play, entitled

GREENROOM FUN.

being the adventures of a party of amateurs desiring a "glimpse behind the scenes of a theatre."

Prices, \$1.75c, 50c, and 25c.

Monday, April 17, for two weeks only, EDWIN BOOTH, supported by Bella Pateman, Barton Hill and a selected company.

Abbey's (New) Park Theatre,

"The handsomest theatre in the metropolis."

Lessee and Manager.....MR. HENRY E. ABBEY.

EVERY EVENING AT 8:30.

MATINEE SATURDAY AT 2.

SECOND MONTH OF

Sardou's latest comedy, in three acts, (played upward of 900 times in Paris),

DIVORCONS.

DIVORCONS, DIVORCONS,

with new scenery and appointments.

Madison Square Theatre,

24th St. and Broadway.

DANIEL FROHMAN.....Manager

SIXTH MONTH

OF

ESMERALDA.

The successor and rival of Hazel Kirke.

WALLACK'S.

Cor. Broadway and 30th st.

Proprietor and Manager.....LESTER WALLACK

EVERY EVENING AT 7:45. AND SATURDAY

MATINEE AT 1:30.

By arrangement with Mr. D'Oyly Carte,

THIRD MONTH

of the new sensational and domestic drama,

YOUTH.

Written by Paul Merritt and Augustus Harris. Entirely new scenery by Philip

Goatcher, W. Voegtlin, Hugh-

son Hawley, and John

Mazzanovich.

Seats secured three weeks in advance by

telephone, telegraph or letter.

Standard Theatre.

BROADWAY AND 33D STREET.

Proprietor and Manager.....WM. HENDERSON

R. D'OYLY CARTE'S OPERA COMPANY

in Stevens and Solomon's Romantic Opera,

CLAUDE DUVAL,

OR LOVE AND LARCENY.

EVERY EVENING AT 8:15. SATURDAY

MATINEE AT 2:15.

Windsor Theatre.

Bowery below Canal Street.

JOHN A. STEVENS.....Proprietor

FRANK B. MURTHA.....Manager

ONE WEEK ONLY. ONE WEEK ONLY.

MAGGIE MITCHELL

in

THE PEARL OF SAVOY.

PRICES REMAIN POPULAR.

Reserved seats, 35c., 50c. and 75c.

MATINEES WEDNESDAY AND SATURDAY.

Tony Pastor's New Theatre,

Fourteenth Street.

THE BEST SHOW IN THE CITY.

TRULY A GRAND COMPANY THIS WEEK.

The Audience a unit in grand recall.

Positive, definite, unequivocal hit of

THE MASCOT.

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San Francisco Minstrels.

BIRCH and BACKUS' OPERA HOUSE,

Broadway and 29th Street.

LAST WEEK.

Dumont's new burlesque on the present sen-

sation

PATIENTS, or BUNION SALVE'S BRIDE.

TWO HOURS OF SOLID MERRIMENT.

Next week, ALL AT SEA.

Haverly's Fifth Avenue Theatre,

26TH ST., NEAR BROADWAY.

Proprietor and Manager.....MR. J. H. HAVERLY

Every Evening and Saturday Matinee.

LAST WEEK OF

A CELEBRATED CASE.

JAMES O'NEIL, with LEWIS MORRISON,

MAUDE GRANGER.

Supported by a Powerful cast.

Next week, The Original Madison Square

Theatre company in

HAZEL KIRKE.

Box plan now open for reserved seats.

Haverly's Niblo's Garden Theatre.

J. H. HAVERLY.....Proprietor and Manager.

E. G. GILMORE.....Associate Manager.

POSITIVELY LAST WEEK

of

KIRALFY BROTHERS'

BLACK CROOK.

MATINEE WEDNESDAY AND SATURDAY.

The Largest and Handsomest Ballrooms

ever witnessed.

New Scenery. New Ballets. New Effects.

NEXT WEEK,

Mr. and Mrs. McKee Rankin in

THE DANITES.

Haverly's Fourteenth St. Theatre,

14th Street and 6th Avenue.

J. H. HAVERLY.....Proprietor and Manager

EVERY EVENING AT 8.

Bartley Campbell's new and powerful drama

entitled,

THE WHITE SLAVE.

WEDNESDAY AND SATURDAY MATINEE.

New Scenery and Handsome Appointments.

Bijou Opera House.

Broadway, near Thirtieth street.

JOHN A. McCALL.....Proprietor and Manager

LAST WEEK OF

THE GREAT HERRMANN,

assisted by Mlle. ADDIE

and his EUROPEAN COMPANY.

The Japanese Juggler, PHINCE AWATA

KATSONOHIN, The Premier Ventriloquist

E. D. DAVIES, The Royal Illusionists, HOW-

ELL and DARVIN.

New Theatre Comique,

128 and 130 Broadway, opposite New York

Hotel.

HARRIGAN & HART.....Proprietors.

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HARRIGAN & HART

in Edward Harrigan's new comic play,

SQUATTER SOVEREIGNTY.

New music by Brahms.

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Academy of Music,

Jersey City, N. J.

THEALL & WILLIAMS.....Proprietors

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Monday, Tuesday and Wednesday,

April 17, 18 and 19,

SALSBURY'S TROUBADOURS in GREEN-

ROOM FUN.

Thursday, April 20,

SAN FRANCISCO MINSTRELS.

Friday and Saturday, April 21 and 22,

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Attractions desiring time in Jersey City

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ue Theatre, N. Y.

TO LET
FOR A MUSEUM.

The Standard Theatre in the city of Brook-

lyn, N. Y., the most centrally located place of

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spacious lobby 50 feet wide and 150 feet long,

Especially Adapted

TO THE

DISPLAY OF CURIOSITIES

An elegant theatre, seating comfortably

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a full and complete stock of scenery. Twenty

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DARK DEEDS.

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MISS MAY SILVIE,

Comedy, Drama and Character parts.

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Daly's Theatre, 1806, 1881 and 1882.

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Eccentric and Character Old Woman.

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MISS JENNIE YEAMANS,

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in Marsden's new play of

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SEASON COMMENCES MAY 6.

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Character Actor and Comedian.

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THE AMERICAN ACTOR, FREDERICK PAULDING,

SEASON OF 1882-83.

Mr. PAULDING having entirely recovered from his late severe illness, on and after

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AT LIBERTY to accept engagements
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MABEL HUNTINGFORD in THE

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In F. C. BURNAND'S (Editor of London
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Applications will be received for the entire
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Decidedly the prettiest, most central and
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where the same attractions draw but a slim
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Stars and Combinations can now secure lib-
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N. B.—Managers of first class theatres only
can now secure time for Miss Minnie Cum-
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Galatea, The Commodore's Ward, and a new
powerful play, written expressly for her by
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One of the finest and most complete theatres
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Population 10,000, seating capacity 1,300.
On rental or sharing terms to first-class at-
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MILWAUKEE, WISCONSIN.

The fashionable theatre of the city. Refit-
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the safest place of amusement in Milwaukee,
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The only theatre in Milwaukee open Sun-
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amusement. Combinations played through
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Exposition opens here Sept. 5. For dates,
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